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ABSTRACT

Data gleaned from the 1982, 1985, and 1992 Surveys of Public Participation in the Arts (SPPAs) were used in this analysis of participation in opera and musical theater/operetta. Findings indicate that opera is the least popular of the fine arts, being the least frequented and the least selected as an activity respondents would like to attend more frequently. Opera attendees are more likely than other arts' attendee groups to attend all other fine arts activities, and show a significant interest in more types of music than any other arts attendee group. There is a strong relationship between early general arts education and adult opera attendance. Opera attendees are predominantly white, better educated, wealthier, and somewhat older than other art goers, but younger persons are attending in about the same proportions in 1992 as in 1982. More persons watch or listen to opera on the media than attend live performances. Findings of musical theater/operetta participation indicates that attendance of these forms of theater is second to attendance of art museums. Musical theater/operettas' primary appeal is live performance. Many more individuals indicated that they would attend musical theater performances if cost and accessibility were not issues. The report includes tables and appendices. (MM)

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American Participation in Opera and Musical Theater 1992

Joni Maya Cherbo and Monnie Peters
Research Division Report #32

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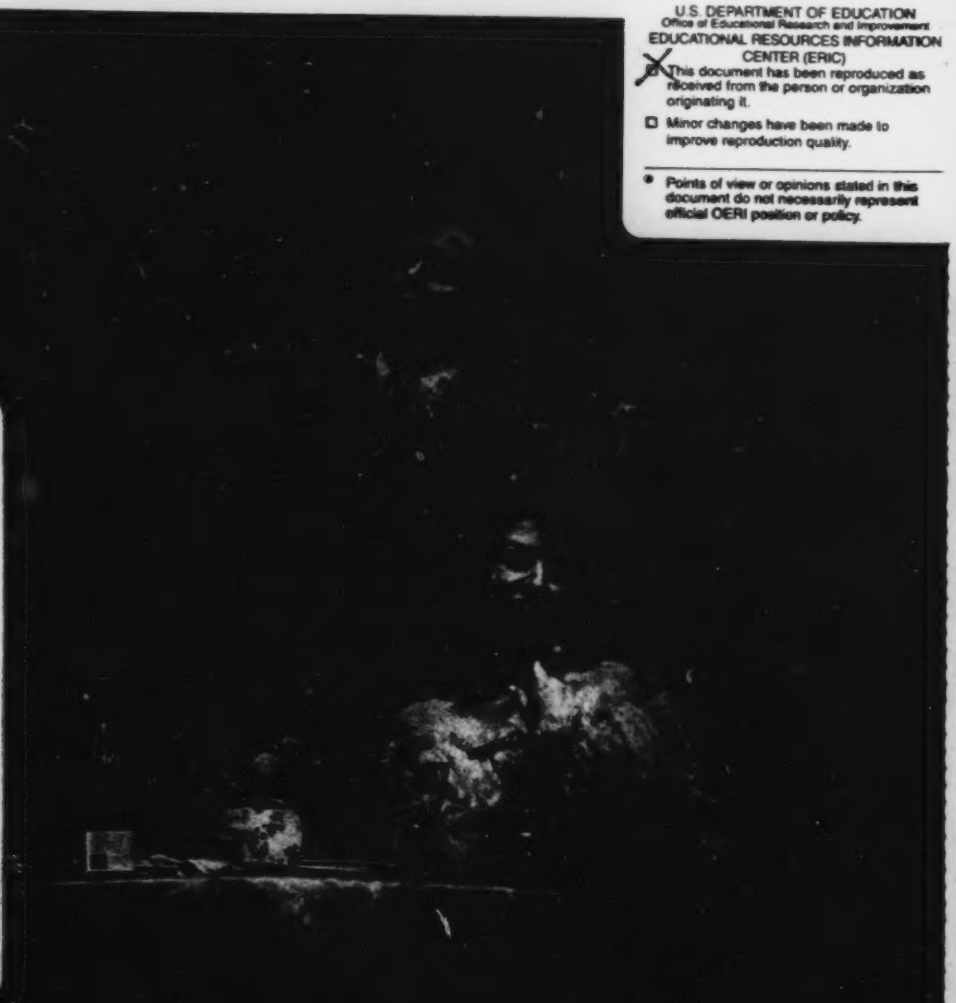

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in
Opera and Musical Theater

1992

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Joni Maya Cherbo and Monnie Peters

Research Division Report #32

National Endowment for the Arts
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Table of Contents

List of Figures		vii
List of Tables		vii
Foreword		xi
Introduction		1
	The 1982 and 1992 SPPAs	1
Executive Summary		3
	Opera	3
	Musical Theater/Operetta	6
PART I:	**Arts Participation Through Attendance**	9
	High-Frequency Attendees	10
	Cross-Attendance Among Arts Attendees	10
	Demographic Characteristics of Opera and Musical Theater Attendees	12
	Demographic Characteristics of High-Frequency Attendees	30
	Summary	30
PART II:	**Arts Participation Through Media**	34
	Summary	39
PART III:	**Arts Participation Through Performance, Creation, and Study**	41
	Personal Arts Participation	41
	Demographic Characteristics of Opera and Musical Theater Attendees Who Are Amateur Arts Participants	46
	Taking Arts Lessons and Classes	48
	Summary	54
PART IV:	**Leisure Activities—Artistic and Other**	56
	Involvement in Other Arts and Cultural Activities	56
	Comparing Types of Arts Participation	57
	Involvement in Nonartistic Leisure Activities	58
	Summary	62

PART V: Attitudes Toward the Arts 64
The Desire to Attend More Arts Performances 64
Demographic Profiles of Those Who Want to Attend More Performances 67
Music Preferences 70
Summary 72

PART VI: Related Research 75
Opera 75
Musical Theater 76
Summary 77

APPENDIX A: Survey of Public Participation in the Arts Questionnaire, 1992 78

APPENDIX B: Additional Tables and Text on Media Participation 85

APPENDIX C: Additional Tables on Personal Arts Participation and Lessons/Classes 92

APPENDIX D: Methodology and Measuring Sampling Error 96

Notes 101

About the Authors 103

Other Reports on the 1992 SPPA 104

Figures

Figure 1. Opera and Musical Theater Attendance by Gender, 1982 and 1992 14

Figure 2. Opera and Musical Theater Attendance by Marital Status, 1982 and 1992 16

Figure 3. Opera and Musical Theater Attendance by Race, 1982 and 1992 18

Figure 4. Opera and Musical Theater Attendance by Age, 1982 and 1992 21

Figure 5. Opera and Musical Theater Attendance by Place of Residence, 1982 and 1992 25

Figure 6. Opera and Musical Theater Attendance by Education, 1982 and 1992 27

Tables

Table 1. Attendance Rates and Audience for Selected Arts Activities, 1992 9

Table 2. Changes in Attendance Rates at Selected Arts Activities, 1982–1992 10

Table 3. Number and Percentages of High-Frequency Attendees of Selected Arts Activities, 1992 11

Table 4. Cross-Attendance at Eight Selected Arts Activities, 1992 (%) 11

Table 5. Attendance at Selected Arts Activities by Gender, 1982 and 1992 (%) 13

Table 6. Attendance at Selected Arts Activities by Marital Status, 1982 and 1992 (%) 15

Table 7. Attendance at Selected Arts Activities by Race, 1982 and 1992 (%) 17

Table 8. Attendance at Selected Arts Activities by Age, 1982 and 1992 (%) 20

Table 9. Attendance at Selected Arts Activities by Income, 1982 and 1992 (%) 22

Table 10. Attendance at Selected Arts Activities by Place of Residence, 1982 and 1992 (%) 24

Table 11. Attendance at Selected Arts Activities by Education, 1982 and 1992 (%) 26

Table 12.	Attendance Rates for Selected Arts Activities by Parents' Education, 1982 and 1992 (%)	29
Table 13.	Demographic Characteristics of Opera and Musical Theater Attendees, 1992	31
Table 14.	Arts Media Participation and Live Attendance, 1982 and 1992 (% of U.S. Adult Population)	35
Table 15.	Demographic Characteristics of Opera and Musical Theater Media Participants and Performance Attendees, 1992 (%)	36
Table 16.	Selected Arts Attendees' Participation in Arts via Media, 1992 (%)	38
Table 17.	Participation in Arts via Media, 1982 and 1992 (%)	39
Table 18.	Rank Order of Amateur Arts Participation, 1992	42
Table 19.	Rank Order of Amateur-Professional Arts Participation, 1992	42
Table 20.	Selected Arts Attendees' Participation in Amateur Arts, 1992 (%)	44
Table 21.	Selected Arts Attendees' Participation in Amateur-Professional Arts, 1992 (%)	45
Table 22.	Demographic Characteristics of Opera Attendees Who Are Amateur Arts Participants, 1992 (%)	47
Table 23.	Demographic Characteristics of Musical Theater Attendees Who Are Amateur Arts Participants, 1992 (%)	49
Table 24.	Arts Lessons/Classes Taken During Previous Year, 1992 (%)	51
Table 25.	Age at Which Adult Population and Opera and Musical Theater Attendees Took Arts Lessons/Classes, 1992 (%)	52
Table 26.	Percentages of Adult Population and Selected Arts Attendees Who Have Ever Taken Arts Lessons/Classes, 1992	53
Table 27.	Participation in Other Arts and Cultural Activities, 1992 (%)	56
Table 28.	Adult Population's Participation in Any Selected Arts Activities, Opera Activities, and Musical Theater Activities, 1992	57
Table 29.	Comparison of Types of Arts Participation, 1992 (%)	59
Table 30.	Involvement in Non-Artistic/Cultural Activities by Adult Population and Selected Arts Attendees, 1992 (%)	61
Table 31.	Rank Order of Leisure Activities Among U.S. Adult Population, 1992	62
Table 32.	Rank Order of Leisure Activities Among Opera and Musical Theater Attendees, 1992	63

Table 33. Percentages of Adult Population Who Want to Attend More Selected Arts Performances, 1982 and 1992 64
Table 34. Percentages and Numbers of Adults and Selected Arts Attendees Who Want to Attend More Arts Performances, 1992 66
Table 35. Demographic Characteristics of Those Wanting to Attend More Opera and Musical Theater, 1992 (%) 68
Table 36. Music Preferences, 1982 and 1992 (%) 71
Table 37. Favorite Type of Music, 1982 and 1992 (%) 73
Table B-1. Arts Participation via TV or VCR by Selected Arts Attendees, 1982 and 1992 (%) 86
Table B-2. Arts Participation via Tapes/Records/CDs by Selected Arts Attendees, 1982 and 1992 (%) 87
Table B-3. Arts Participation via Radio by Selected Arts Attendees, 1982 and 1992 (%) 89
Table B-4. Demographic Characteristics of Opera and Operetta/Musical Theater Media Participants, 1992 (%) 90
Table C-1. Amateur Arts Participation by Attendance at Selected Arts Activities, 1982 (%) 93
Table C-2. Amateur-Professional Arts Participation by Attendance at Selected Arts Activities, 1982 (%) 94
Table C-3. Arts Lessons/Classes by Attendance at Selected Arts Activities, 1982 and 1992 (%) 95
Table D-1. Sampling Error Calculations: 1992 SPPA Data 100

Foreword

According to OPERA America's most recent Professional Opera Survey, opera companies in the United States collectively spent more than $32 million to market performances to current and prospective audiences in 1994. OPERA America research also reveals, however, that many of these opera companies do not engage in a regular program of research. Some companies survey current attendees, audience surveys being the preferred method. Few companies study the attitudes and behaviors of prospective attendees.

An illogical and potentially wasteful situation results. Millions of dollars are spent to promote opera through brochures and advertising that only guess at what it takes to motivate the purchase of a subscription or single ticket.

The National Endowment for the Arts has taken admirable steps to assist the field in learning more about its current audience through the research monograph *American Participation in Opera and Musical Theater—1992.* Undertaken in association with the U.S. Bureau of the Census, this monograph analyzes arts participation in opera and musical theater/operetta in 1992 and compares it with participation 10 years earlier.

As in any research project, there are definitions and assumptions established by the researchers with which professionals working in the field may take issue. Similarly, some audience development strategies suggested in the report may seem obvious or elementary to the seasoned professional. However, much of the data contained in the monograph is informative, thought-provoking, and encouraging.

Consider the following findings:

- Concern over the graying of the audience appears unwarranted. The opera audience appears to be perpetuating itself . . . the largest proportion of today's audience consists of middle-aged persons (25 to 49 years old), not senior citizens.
- Clearly, opera's appeal surpasses its audience demographics. . . . The number of persons who watch or listen to opera on the media is far greater than the number who attend live performances. . . . Many more individuals claimed they wanted to attend more opera than actually attended (7.4 percent expressed such a desire in 1982, and 11.0 percent did so in 1992). This 11 percent of the general population who desired to attend more opera consisted of the 1.6 percent who were current opera attendees and 9.3 percent who were not. . . . Over 17 million adults are not opera-goers but wish to attend.

- The . . . data show a strong relationship between early general arts education and adult opera attendance. . . . [Opera-goers] tend to be introduced to music at an early age and stay connected either by attending live performances, playing a musical instrument, or taking voice lessons.
- The proportion of Asians who attend opera is larger than their proportion in the population as a whole. . . . In 1992, Asians made up 2.6 percent of the adult U.S. population; yet they accounted for 3.7 percent of the general opera audience and 14.5 percent of the high-frequency audience.
- Opera, like the other [selected arts activities], tends to attract more women than men, but the proportion of men has grown significantly since 1982.

Additional analysis will encourage professionals responsible for building audiences. As the report states, "Fondness for opera exceeds what live audience numbers indicate."

Between 1982 and 1992, the percentage of the general public that attends opera increased. Indeed, the rate of increase was among the largest of all the arts activities studied. The percentage of high-frequency attenders among opera audiences—defined as those attending three times or more within a year—is lower than for most of the arts activities covered in the study. Increasing repeat attendance among current audiences could yield significant gains in earned revenue. The report indicates that "almost 3 million adults are opera-goers who want to attend more opera."

Among the arts activities covered in the monograph, opera has the widest gap between the rate of participation via the media versus attendance at live performances. While 3.3 percent of the adult U.S. population attends opera, 18.1 percent enjoys opera via the media, representing an enormous potential audience base.

The report verifies many of the audience characteristics that have been revealed by surveys administered by opera companies across North America. "Opera fans are . . . true arts buffs. Opera attendees are more likely than any other arts attendee group studied to attend *all* the other fine arts."

Yet, the report contains interesting surprises, too, that open up new possibilities for audience development activities:

> Curiously, visual arts activities, not musical activities, predominate among opera-goers at the amateur level. . . . Opera attendees are the most likely of all the selected arts attendees to own original art, [or] to have recently purchased a piece of art.

Contemplating their findings, the authors of the monograph pose a challenging question: "How, then, to bring persons to the muse? Understanding

the potential audience for opera, how to reach them, and whether they are candidates for live productions remain questions for the field."

Thanks to additional support from the National Endowment for the Arts, OPERA America and the agency soon will embark on a multiyear program of additional research to answer these questions. The first phase of the initiative will investigate the attitudes of first-time ticket buyers. The results of this study will be released in 1996.

This additional research will build on the strong foundation laid by the authors of the present monograph. With thanks to them and to the NEA, I commend this report to you, knowing it will answer some questions and lead to many new ones we will work together to understand.

Marc A. Scorca
Executive Vice President and Chief Executive Officer
OPERA America

Introduction

In 1982, 1985, and 1992, the National Endowment for the Arts (NEA) funded nationwide surveys conducted by the U.S. Bureau of the Census on arts participation among adults in the United States. The purpose of these Surveys of Public Participation in the Arts (SPPAs) was to track Americans participation in the arts and document other aspects of arts participation. Summary reports and secondary analyses for all three surveys are available from the NEA.

This monograph analyzes participation in opera and musical theater/operetta in 1992 and compares it with participation 10 years earlier. It is one of 15 secondary analyses of the 1992 SPPA.[1]

The 1982 and 1992 SPPAs

The 1982 survey interviewed 17,254 Americans aged 18 and over. Respondents were part of a larger survey that used revolving panels. The SPPA portion was administered for each of the 12 months of 1982. The response rate was over 85 percent. Three-fourths of the respondents were interviewed in person, the remainder by telephone. The demographic data were weighted to reflect U.S. population characteristics so that the results could be projected to the total U.S. population.

The 1992 survey interviewed 12,736 Americans aged 18 years and older. Respondents were part of an ongoing larger, monthly survey that used revolving panels of approximately 1,000 persons each. The response rate was 80 percent. Three-fourths of the interviews were by telephone, one-fourth were conducted in person. As in 1982, the data were weighted to reflect the U.S. population.

Survey questions covered several aspects of arts participation, including live attendance, watching or listening via the media, and creating and performing art. Questions also asked about background characteristics of respondents, nonartistic and other leisure activities, and attitudes toward the arts. Many of the questions facilitated comparisons between 1982 and 1992 data; others did not. The 1992 questionnaire asked more in-depth questions on arts participation.[2] Despite these limitations, many instructive comparisons between the two sets of data were possible.

Musical theater/operetta and opera are two distinct art forms among eight that were covered in the 1992 survey. The other art forms were classical music, jazz, plays, ballet, other dance forms, and art museums.[3] These "selected arts activities," or "benchmark arts activities," were considered core arts, although

the survey also included participation in many other art forms, such as photography and sewing. Throughout this monograph, the phrases "benchmark arts activities" and "selected arts activites" are interchangeable.

Opera is generally considered a musical drama that is sung in its entirety without spoken dialogue, while musical theater/operetta is both sung and spoken. Certain productions have blurred this distinction. For instance, *Phantom of the Opera,* though done entirely in song, is considered musical theater; The Houston Grand Opera produced *Showboat,* a musical. Yet the difference between the two forms is fairly well accepted within the popular vernacular. Thus, confusion in answering the survey questions regarding these two art forms would be miniscule.

This monograph discusses four ways in which an individual can participate in the arts: (1) attending arts events; (2) watching or listening to arts programs on the media; (3) creating, performing, or displaying an art; and (4) studying the arts in classes. First we look at aspects of each means of participation individually, then we examine their interrelationships. The demographic backgrounds of arts participants are reviewed. We look at participation in arts other than the benchmark activities and compare participation in artistic versus nonartistic activities. We review select attitudes toward the arts and offer some observations on marketing the arts. Finally, we look at studies done by arts service organizations and others related to opera and musical theater attendance.

Executive Summary

Opera and musical theater/operetta are both musical and dramatic art forms. However, our findings indicate that they are very different in terms of popularity and the type of persons they attract. Therefore, this summary addresses each separately.

Opera

Participation

Opera is the least popular of the fine arts. Between 1982 and 1992 it remained the least attended of all the arts surveyed in the SPPA (see Tables 1 and 2). In 1992, only 3.3 percent of the population, representing 6.1 million persons, attended opera at least once during the year before the survey date.[4]

Similarly, in 1992 opera ranked lowest of all the selected arts activities in overall rates of media participation (see Table 14). A total of 18.1 percent of the population, or 33.6 million adults, watched or listened to opera on the media.

Opera ranked 13th in popularity among 14 amateur arts activities (see Table 18). The survey data show that 1.2 percent of the adult population, or 2.23 million persons, sang opera either as a hobby or for a public performance.

Combining these three dimensions of arts participation, we find that overall opera participation involved 18.7 percent of the adult population, or 34.7 million persons (see Table 28). Many people participated in more than one dimension: for example, of those who went to live performances, over two-thirds (66.8 percent) also watched and/or listened to opera via the media, and 8.1 percent also sang opera.

Though opera remains the least frequented of all the fine arts, between 1982 and 1992, the actual number of persons involved increased. The proportion of adults attending opera increased by 0.3 percentage points. As well, the U.S. adult population grew by over 21 million persons. Thus in 1992, 6.1 million persons attended live opera versus 4.9 million in 1982.

Overall opera media participation also grew slightly during this 10-year period, from 17.4 percent in 1982 to 18.1 percent in 1992. Because of the population growth, the actual number of persons enjoying opera via the media rose from 28.6 million persons to 33.6 million.

When asked which of the selected arts activities they would like to attend more often, opera is the last choice among both the general population and among selected arts attendees.

Arts Involvement

While the numbers of adult Americans involved in opera are relatively few, the extent of their involvement in the arts in general is substantial. Opera fans are the artistic elite and true arts buffs. Opera attendees are more likely than any other arts attendee group to attend *all* the other fine arts. More of their numbers attend musicals, classical music concerts, jazz performances, plays, ballet, other dance performances, and art museums. They are also more likely than all other arts attendees to express a desire to attend more of all of the other fine arts.

Music is introduced early in the lives of opera-goers. In comparison with the other arts attendees, opera-goers are more likely to have taken music lessons (either voice training or playing an instrument) before age 18. Over 79 percent of those who took music lessons did so before they were 18 years old.

Music in general seems to pervade the lives of opera-goers. Asked about 21 different types of music in both 1982 and 1992, opera-goers showed a significant interest in more types of music than any other arts attendee group.

Demographic Profiles

Looking at the demographic profiles of opera attendees, we find that in comparison with other arts-goers, they are better educated, wealthier, and somewhat older. Opera audiences are predominantly white, college educated, suburban residents; 55 percent of the audience are female; the majority are married; and over 45 percent have incomes over $50,000. While this profile characterizes the opera audience, it does not describe the wide spectrum of individuals who attend opera.

More men and Asians were in the opera audience in 1992 than in 1982, as were more central-city dwellers. The education level of opera attendees rose, as did the proportion of attendees with high incomes. This profile is exaggerated for high-frequency opera attendees: more of their numbers are older, Asian, and almost half have postcollege education and are in the highest income bracket (see Table 13).

Concern over the graying of the audience appears unwarranted. The opera audience appears to be perpetuating itself. Younger persons are attending in about the same proportions in 1992 as they did in 1982, and the largest proportion of today's audience consists of middle-aged persons (25 to 49 years old), not senior citizens.

The number of persons who watch or listen to opera on the media is far greater than the number who attend live performances (18.1 percent versus 3.3 percent). Media accessibility allows for a much wider audience. The demographic profile of opera media participants differs from attendees in that more elderly, less affluent, more rural, and fewer highly educated persons are involved with opera via the media. From this profile, we can conclude that opera has a wider appeal than live audience numbers alone indicate. It suggests that barriers such as cost and accessibility may continue to limit attendance at live performances.

While media demographics suggest that barriers to live attendance exist, other factors should also be considered. Over the last 10 years technological advances in media have been significant. Music listening in general has risen in the United States. Opera is more available on videos, CDs, and tape cassettes. Yet increased availability does not seem connected with greater media involvement, as opera media participation has remained fairly stable between 1982 and 1992, rising less than 1 percentage point.

Rather it appears that a substantial portion of the population who are opera listeners or watchers are not predisposed to attend live opera. They prefer to hear or see opera more casually in the privacy of their homes and cars. They may be predominantly listeners rather than viewers. What may engage them is the music, not the visual drama.

Expanding Audiences

The thrust among the opera organizations has been to expand opera audiences. Significant thought and funds have been devoted to this end, but with modest success. Introducing and expanding access to opera music both for adults and children might be more productive. Attendance may be a logical next step for those individuals who find opera music compelling. Many more individuals claimed they wanted to attend more opera than actually attended (7.4 percent expressed such a desire in 1982, and 11.0 percent did so in 1992). This 11 percent of the general population who desired to attend more opera consisted of 1.6 percent who were current opera attendees and 9.3 percent who were not.

Demographic profiles of current opera-goers who said they wanted to attend more opera are similar to the profiles for current attendees in general, although there are higher percentages of Asians, older persons, and suburban residents. Among the aspirants who do not currently attend, however, more tend to be female, Hispanic, older, less well educated, and less affluent.

Clearly, opera's appeal surpasses its general audience profile. How, then, to bring persons to the muse? Understanding the potential audience for opera, how

to reach them, and whether they are candidates for live productions remain questions for the field. The SPPA data suggest possible avenues to explore in this regard.

The field could look at groups whose profiles are not those of opera's mainstream attendees: for example, attendees who express the desire to attend more, especially infrequent goers; nonattendees who attend other selected arts events; opera media buffs; those who sing opera but do not attend. Barriers to attendance identified by the field, such as cost, travel, age, intimidation, and so forth, have to be factored into audience development.

Both K–12 and adult education programs have to be considered as a means of introducing persons to operatic music and drama. Without exposure potential opera buffs could be stillborn. The SPPA data show a strong relationship between early general arts education and adult opera attendance. Opera education within a general arts education might strengthen this connection.

Musical Theater/Operetta

Participation

Musical theater is a true American art form both in terms of its popularity and the type of individuals it draws. Second only to art museums in popularity, musical theater/operetta draws 17.4 percent of the adult population, or 32.3 million persons.

In contrast to opera, musical theater/operetta's primary appeal is live performance. Media participation for musicals is about equal to live attendance: 20.6 percent, or 38.3 million adults. Singing musicals/operettas as an amateur activity is not very popular, engaging only 3.8 percent of the population.

Arts Involvement and Demographic Profiles

As is the case with opera, the significance of early arts education emerged in the SPPA data. While 57.4 percent of the general population had taken arts lessons or classes at some point in their lifetime, 82.2 percent of musical theater attendees had done so; 70.6 percent of those who had taken music or voice lessons had done so before age 18. An early introduction to the arts appears to be an important factor in producing adult arts participants.

Demographic profiles of attendees are closer to the profiles of the American public in general than are the profiles of any of the other selected arts attendees. In other words, the American musical theater audience is most representative of the American population.

The typical musical theater attendee is a white, married, female, suburban resident between the ages of 25 and 54, college educated, with an income between $25,000 and $49,999. This profile changed little between 1982 and 1992, except that more of the audience is in the 45-to-54 age bracket.

Expanding Audiences

Musical theater's popularity is further substantiated by the numbers who want to attend more musicals. In both 1982 and 1992, SPPA respondents picked musicals and art museums as their top two choices among the selected art forms they would like to attend more of. Also, the desire to attend more musical theater grew by 3.8 percentage points during the period. In 1992, 36.2 percent of the population (over 67 million adults) said they wanted to attend more musical theater.

More than twice the number of people wanted to attend more musical theater as actually attended (36.2 percent versus 17.4 percent). Among the aspirants, about one-third were already attendees, and two-thirds did not attend. While the profiles of musical theater-goers who want to attend more frequently parallel those of current goers, profiles of nonattendees showed a higher proportion of Asians, older folks, less educated persons, less affluent persons, and rural residents.

Once again, significant barriers appear to keep some people from attending. But other factors must be considered as well. Attendance at musical theater decreased between 1982 and 1992 by 1.2 percentage points. In addition, listening to and watching musicals via the media dropped by 4.8 percentage points (see Table 14). The decreased demand represented by these statistics may be due to decreased supply. The number of new musicals produced continued to drop during the 1982–1992 period from its all-time high in the early 1980s. Fewer revivals were produced as well. Yet the SPPA study indicates that the demand for musicals remains high.

On the surface it appears as if the American public adores musicals. Many more would attend if factors such as cost and accessibility were not issues. And even more would perhaps attend if new musicals were produced. The research and development branches of the American musical theater industry need to proceed accordingly. Encouraging new writers and composers and bringing new musicals to fruition might spawn a new efflorescence in musical theater.

In sum, opera and musical theater are alive and well in the United States. Live opera and opera music command a small but consistent group of devotees who have replenished themselves over the decade. Evolving out of an amalgam of European opera and American vaudeville, musical theater has become a

popular American art form, one of the most favored of the fine arts, and one whose audience is most representative of the larger population. Both opera and musical theater appeal to a wider audience than presently attends. Both have room to grow!

Arts Participation Through Attendance

PART I

Opera and musical theater/operetta were two of the seven benchmark arts activities covered in each of the SPPA surveys. An eighth arts activity, "other dance," was added in the 1992 SPPA. Table 1 shows the attendance rate and audience size for each of the benchmark arts activities in 1992. Attendance rates were computed from the SPPA survey questions that asked respondents whether they had attended each of the selected arts within the last 12 months and if so, how often. Audience size was computed by multiplying attendance rates for each selected art by the U.S. adult population of 185.838 million persons in mid-1992. As the data make clear, opera and musical theater are almost at opposite ends of the attendance spectrum. Opera has the lowest attendance rate and draws a small audience (about 6.1 million adults), while musical theater has an attendance rate and audience (more than 32.3 million adults) exceeded only by art museums.

Table 2 shows the changes in rates of attendance between 1982 and 1992. The rank order of the selected arts activities remained consistent.

Overall, 42.5 percent of the adult United States population attended at least one of the selected arts activities in 1992. Excluding "other dance," which was not a category in 1982, the rate for attendance at benchmark arts activities is 41.3 percent. This represents an increase of approximately 2 percentage points over the 1982 attendance rate of 39 percent.

TABLE 1. Attendance Rates and Audience for Selected Arts Activities, 1992

Arts Activity	Attendance Rate (%)	Estimated U.S. Audience (millions)
Opera	3.3	6.1
Ballet	4.7	8.7
Other dance	7.1	13.2
Jazz	10.6	19.7
Classical music	12.5	23.2
Plays	13.5	25.1
Musicals	17.4	32.3
Art museums	26.7	49.6
Any selected arts activities	42.5	79.0

TABLE 2. Changes in Attendance Rates at Selected Arts Activities, 1982–1992

Arts Activity	Attendance Rate (%) 1982	1992	Change 1982–92
Opera	3.0	3.3	0.3
Ballet	4.2	4.7	0.5
Other dance	*	7.1	*
Jazz	9.6	10.6	1.0
Classical music	13.0	12.5	-0.5
Plays	11.9	13.5	1.6
Musicals	18.6	17.4	-1.2
Art museums	22.1	26.7	4.6
Any of seven selected arts activities†	39.3	41.3	2.0

Note: Information is statistically significant at the 95% confidence level (see Appendix D).
*The 1982 survey did not include "other dance."
†Comparison of any selected art includes all arts except "other dance."

High-Frequency Attendees

Frequent attendees tend to be the "hard core," those for whom attending an artistic form is a preferred activity or a vocational pursuit. They are also the mainstay of artistic organizations. Table 3 presents numbers and percentages for high-frequency attendees—those who went three times or more to a given art form during the year.

While one might expect the more rarefied art forms, such as opera and ballet, to have the highest proportion of high-frequency attendees, art museums have the highest number of "repeaters." Among opera attendees, 15.2 percent of the 3.3 percent who attended opera in 1992, or about 930,000 individuals (0.5 percent of the general population), were high-frequency attendees.

Among musical theater attendees, 22.4 percent of the 17.4 percent who attended musical theater in 1992, or about 7.25 million persons (3.9 percent of the general population), were high-frequency attendees.

Cross-Attendance Among Arts Attendees

Individuals tend to frequent more than one art form. While one might expect that attendees of the various selected arts activities would differ in their

TABLE 3. Number and Percentages of High-Frequency Attendees of Selected Arts Activities, 1992

Arts Activity	Attendance Rate Among General Population (%)	High-Frequency (3+ times) Attendees		Estimated # (millions) of Frequent Attendees*
		% of Attendees	% of General Population	
Opera	3.3	15.2	0.5	0.929
Musicals	17.4	22.4	3.9	7.248
Classical music	12.5	30.4	3.8	7.062
Jazz	10.6	30.2	3.2	5.947
Plays	13.5	27.4	3.7	6.876
Ballet	4.7	10.6	0.5	0.929
Other dance	7.1	21.1	1.5	2.788
Art museums	26.7	35.2	9.4	17.469

*Based on a total national adult population of 185.838 million

preferences for other arts activities, attending art museums and musicals uniformly appealed to all. Among attendees of each of the selected arts, the highest proportion attend art museums, followed by musical theater. Thereafter, the choices among the arts attendees differed, as shown in Table 4.

Attending opera is the last choice among attendees of the other selected arts. Opera-goers, however, are true arts buffs. (Ballet patrons rank second.) They

TABLE 4. Cross-Attendance at Eight Selected Arts Activities, 1992 (%)

	Opera	Musical Theater	Classical Music	Jazz	Plays	Ballet	Other Dance	Art Museums
Opera	—	11.7	16.3	10.9	11.7	21.4	10.2	8.9
Musicals	62.3	—	51.4	44.0	53.2	54.0	43.6	38.7
Classical music	62.2	36.8	—	39.1	40.0	51.2	39.0	31.5
Jazz	35.2	26.8	33.3	—	33.3	34.4	32.3	25.3
Plays	48.1	41.1	43.2	39.7	—	45.5	36.5	32.0
Ballet	30.2	14.5	19.1	15.1	15.7	—	18.9	12.3
Other dance	22.1	17.9	22.3	21.7	19.4	29.0	—	16.9
Art museums	72.3	59.3	67.3	63.7	63.4	70.7	63.2	—

Note: Read table down. For example, among those who attend opera, 72.3% also attend art museums.

personify the concept "the more, the more" in arts attendance, being more likely to attend six of the other selected arts activites ("other dance" being the exception) than any of the other selected arts attendees. Musical theater attendees (along with art museum patrons) are least likely to go to the other art forms.

Demographic Characteristics of Opera and Musical Theater Attendees

The 1982 and 1992 SPPAs examined arts attendance according to seven demographic variables: gender, marital status, race, age, income, residential location, and education level of both the attendees and their parents.

Gender

Table 5 presents the data regarding gender among attendees of the selected arts activities. For all the art forms except jazz, women attendees outnumber men. This gender gap is about 10 percentage points for all selected arts activities except "other dance" and 1992 attendance at art museums.

Opera is attracting more men than in years past. In 1982, the opera attendance rate for women was 16.2 percentage points greater than the rate for men; but by 1992, the gender gap had narrowed to 10 percentage points. In 1992, the percentage of men attending opera increased by 3.1 percentage points. (See Figure 1.)

The gender gap for musical theater was tipped toward women by more than 16 percentage points in 1982 and about 17 percentage points in 1992, remaining fairly constant over the decade.

Compared with the other surveyed arts, musical theater falls in the middle in terms of the proportion of women to men. Ballet performances attract significantly more women than men, and art museums attract a more equal contingent of both sexes.

Marital Status

Statistics on the marital status of most of the arts attendees, including those who attend opera and musical theater, remained relatively consistent between 1982 and 1992, and they tend to follow the general population profile. As shown in Table 6, well over 50 percent of all attendees except those for jazz are married, about 24 percent never married, about 6 percent are widowed, more than 9 percent are divorced, and about 2 percent are separated. Only the proportion of divorced persons has risen slightly, by about 2 percentage points.

TABLE 5. Attendance at Selected Arts Activities by Gender, 1982 and 1992 (%)

U.S. Adult Population			Male	Female	Total
1982	164,575,000		47.1	52.9	100.0
1992	185,838,000		47.9	52.1	100.0
Arts Activity		**Attendance Rate Among U.S. Adult Population**			
Opera	1982	3.0	41.9	58.1	100.0
	1992	3.3	45.0	55.0	100.0
Musicals	1982	18.6	41.9	58.1	100.0
	1992	17.4	41.5	58.5	100.0
Classical music	1982	13.0	40.7	59.3	100.0
	1992	12.5	44.1	55.9	100.0
Jazz	1982	9.6	50.4	49.6	100.0
	1992	10.6	53.6	46.4	100.0
Plays	1982	11.9	42.6	57.4	100.0
	1992	13.5	43.6	56.4	100.0
Ballet	1982	4.2	30.0	70.0	100.0
	1992	4.7	36.9	63.1	100.0
Other dance*	1982	—	—	—	—
	1992	7.1	45.2	54.8	100.0
Art museums	1982	22.1	44.8	55.2	100.0
	1992	26.7	47.5	52.5	100.0

Note: All the tables in this section on demographics read across. For example, of the 3.3% of the general population who attended opera in 1992, 45% were male and 55% were female.
*The 1982 survey did not include "other dance."

This reflects a comparable change in the general population from 1982 to 1992. (See Figure 2.)

Race

As shown in Table 7, significantly more whites than nonwhites attend the selected arts activities, but a notable increase in nonwhite attendance occurred between 1982 and 1992. Though this is a noteworthy trend, the data do not show which racial groups experienced an increase. The 1992 questionnaire

FIGURE 1. Opera and Musical Theater Attendance by Gender, 1982 and 1992

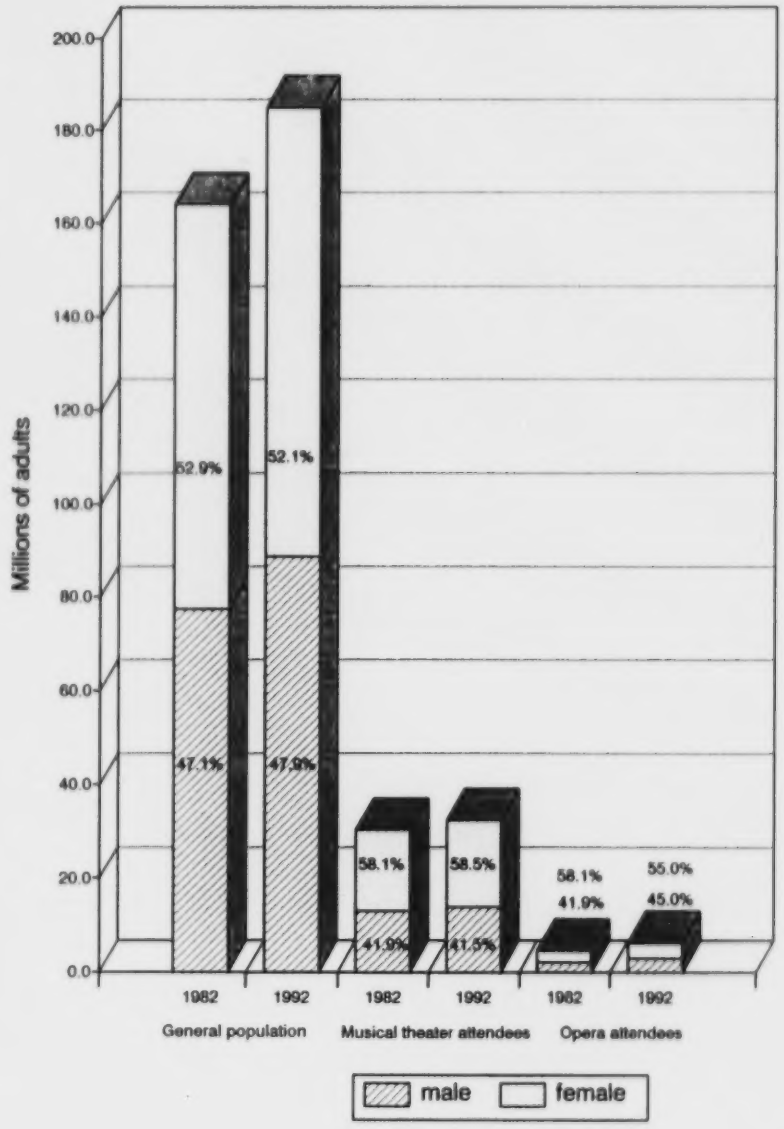


TABLE 6. Attendance at Selected Arts Activities by Marital Status, 1982 and 1992 (%)

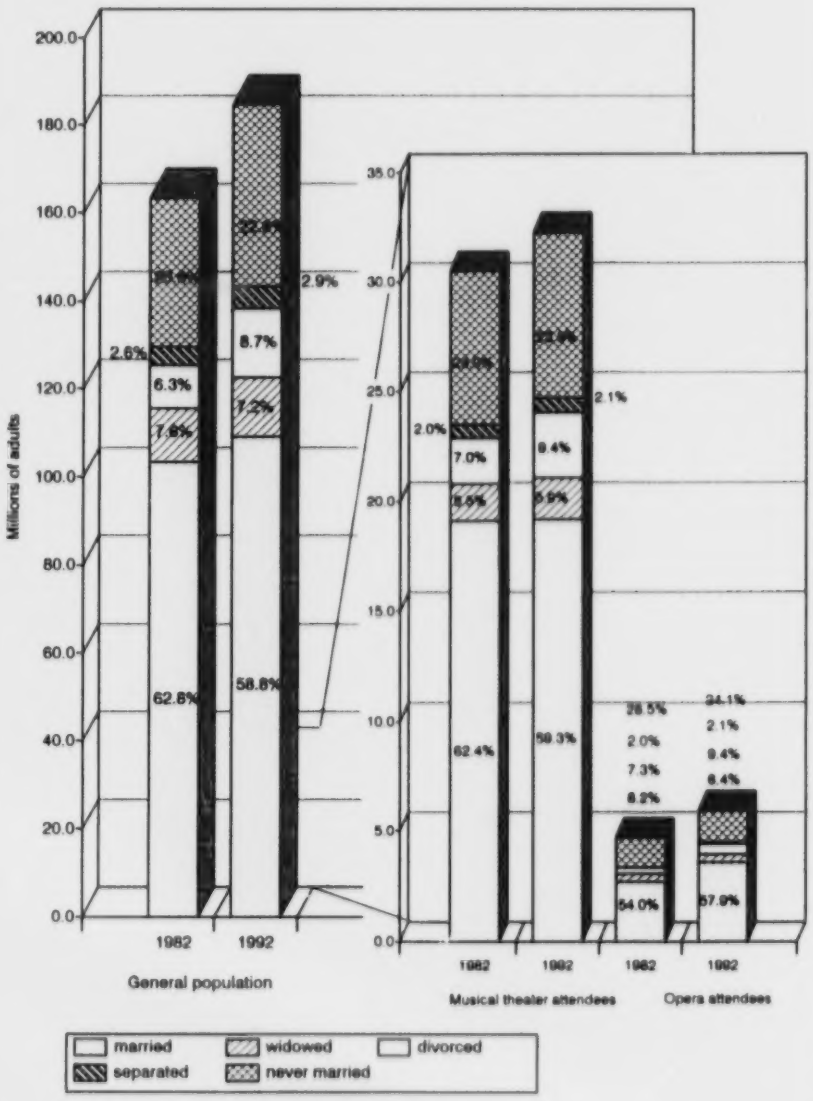
U.S. Adult Population			Married	Widowed	Divorced	Separated	Never Married	Total
1982	164,575,000		62.8	7.6	6.3	2.6	20.6	99.9
1992	185,838,000		58.8	7.2	8.7	2.9	22.3	99.9
Arts Activity		**Attendance Rate Among U.S. Adult Population**						
Opera	1982	3.0	54.0	8.2	7.3	2.0	28.5	100.0
	1992	3.3	57.9	6.4	9.4	2.1	24.1	99.9
Musicals	1982	18.6	62.4	5.5	7.0	2.0	23.0	99.9
	1992	17.4	59.3	5.9	9.4	2.1	23.3	100.0
Classical music	1982	13.0	58.9	6.4	8.7	1.9	24.1	100.0
	1992	12.5	57.8	5.8	10.0	2.0	24.4	100.0
Jazz	1982	9.6	44.3	1.9	9.7	3.3	40.8	100.0
	1992	10.6	48.1	3.0	13.1	2.6	33.3	100.1
Plays	1982	11.9	60.1	5.0	7.6	2.1	25.2	100.0
	1992	13.5	56.3	6.0	10.0	1.7	26.1	100.1
Ballet	1982	4.2	53.7	5.5	9.1	2.0	29.7	100.0
	1992	4.7	53.6	4.3	11.7	2.4	28.0	100.0
Other dance*	1982	—	—	—	—	—	—	—
	1992	7.1	52.6	5.7	10.7	2.5	28.5	100.0
Art museums	1982	22.1	60.6	4.0	7.5	2.1	25.7	99.9
	1992	26.7	56.9	3.9	9.8	2.3	27.0	99.9

Note: Not all percentages add up to 100.0% due to rounding.
*The 1982 survey did not include the category "other dance."

separated Hispanic, Native American, and Asian from the "other" category. The 1982 questionnaire did not break down the "other" race category, and most Hispanics were coded under the category "white." The increase in the number of nonwhite attendees between 1982 and 1992 is a marked trend in the arts, indicating a growing pool of potential arts-goers. (See Figure 3.)

The data indicate that 15.3 percent of the audience for opera in 1992 was nonwhite; blacks accounted for 6.6 percent, Hispanics for 4.4 percent, Asians for 3.7 percent, and Native Americans for 0.6 percent. The proportion of Asians

FIGURE 2. Opera and Musical Theater Attendance by Marital Status, 1982 and 1992



Note: Not all percentages add up to 100% due to rounding.

TABLE 7. Attendance at Selected Arts Activities by Race, 1982 and 1992 (%)

U.S. Adult Population			White	Black	Other	Total	1992 Breakdown of "Other" Category* Hispanic	Native Amer.	Asian
1982	164,575,000		87.1	10.6	2.3	100.0			
1992	185,838,000	(1982 format)	85.5	11.3	3.2	100.0			
		(1992 format)	77.5	11.2	11.4	100.1	8.3	0.5	2.6
Arts Activity		**Attendance Rate Among U.S. Adult Population**							
Opera	1982	3.0	93.0	4.7	2.3	100.0			
	1992	3.3	89.0	6.6	4.5	100.1			
	1992	3.3	84.7	6.6	8.7	100.0	4.4	0.6	3.7
Musicals	1982	18.6	92.7	5.7	1.6	100.0			
	1992	17.4	88.8	9.3	2.0	100.1			
	1992	17.4	84.7	9.2	6.2	100.1	4.2	0.4	1.6
Classical music	1982	13.0	92.9	5.4	1.6	99.9			
	1992	12.5	90.7	6.3	3.1	100.1			
	1992	12.5	87.0	6.2	6.9	100.1	3.8	0.4	2.7
Jazz	1982	9.6	80.9	17.1	2.0	100.0			
	1992	10.6	81.1	17.3	1.6	100.0			
	1992	10.6	76.6	17.1	6.2	99.9	4.6	0.4	1.2
Plays	1982	11.9	93.4	5.1	1.5	100.0			
	1992	13.5	87.5	10.2	2.3	100.0			
	1992	13.5	82.4	10.0	7.6	100.0	5.3	0.7	1.6
Ballet	1982	4.2	93.8	4.2	2.0	100.0			
	1992	4.7	89.7	6.6	3.7	100.0			
	1992	4.7	83.8	6.3	9.9	100.0	6.2	0.1	3.6
Other dance†	1992	7.1	84.4	11.6	4.1	100.1			
	1992	7.1	76.9	11.2	12.0	100.1	8.0	1.7	2.3
Art museums	1982	22.1	91.3	5.9	2.8	100.0			
	1992	26.7	88.5	8.1	3.4	100.0			
	1992	26.7	83.2	8.1	8.7	100.0	5.4	1.5	2.8

Note: Not all percentages add up to 100.0% due to rounding.
*The 1982 survey did not break down the "other" race category; it also did not include Hispanic (much of the Hispanic population was included under "white") because Hispanic is an ethnic grouping, not a race grouping.
†The 1982 survey did not include the category "other dance."

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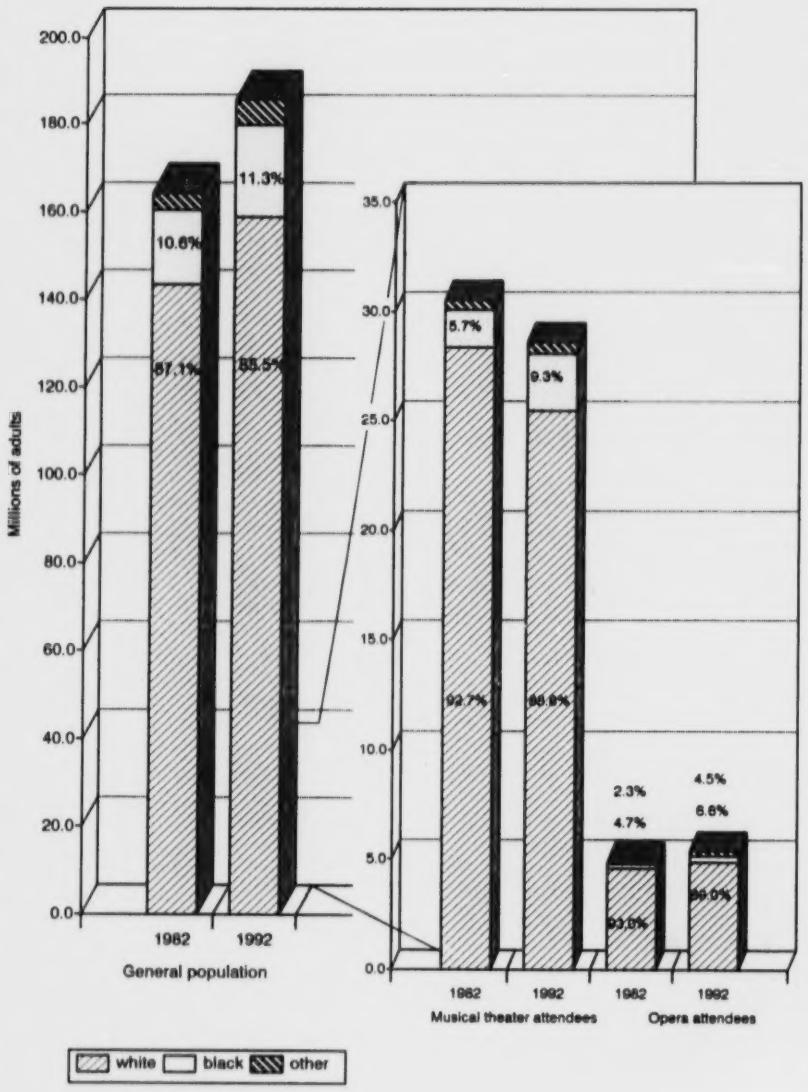
FIGURE 3. Opera and Musical Theater Attendance by Race, 1982 and 1992



Note: Not all percentages add up to 100% due to rounding.

who attend opera is larger than their proportion in the population as a whole (3.7 percent versus 2.6 percent).

The 1992 audience for musical theater performances was 15.4 percent nonwhite. Blacks accounted for 9.2 percent, Hispanics for 4.2 percent, Asians for 1.6 percent, and Native Americans for 0.4 percent.

Racial groups seem to have distinct preferences among the selected arts activities. Asians make up larger segments of the opera and ballet audiences than they do for the other arts; blacks are more likely to attend jazz than the other arts activities; Native Americans appear to prefer "other dance" performances and art museums; and Hispanics favor "other dance."

Age

Data for both 1982 and 1992 show that opera attendees tend to cluster in the middle-age categories, from 25 to 54 years old. As Table 8 indicates, this segment accounted for 58.3 percent of the audience in 1982 and 59.7 percent in 1992. In 1982, the opera audience was older than the audiences for every other selected arts activity, having a higher percentage in each age category from 45 years up. This distinguishing characteristic of the opera audience was less pronounced in 1992. In contrast, older attendees (those 45 years old or older) of classical music performances increased dramatically, from 40.9 percent in 1982 to 49.6 percent in 1992. (See Figure 4.)

Though seniors, those aged 75 and older, account for 6.6 percent of the adult population, few attend the surveyed art forms. Those who do attend make up a larger share of the audience for opera than for any other selected arts activity except classical music (3.5 percent versus 4.5 percent). In both 1982 and 1992, persons aged 18 to 24 and 25 to 34 accounted for a smaller proportion of the audience for opera than for any other surveyed art form except classical music. However, the proportion of the opera audience in these age groups remained more consistent between 1982 and 1992. In other words, opera appears to be drawing younger persons to its ranks at the same rate as it did in 1982.

The musical theater audience looks like the general population in terms of age. The bulk of the audience is 25 to 54 years old (61.2 percent in 1982 and 62.7 percent in 1992). Musical theater lost some of its younger audience between 1982 and 1992. Audience share decreased by 3.7 percentage points among those aged 18 to 24 and 4.1 percentage points among those aged 25 to 34. This was offset by an increase in audience share among older attendees, in particular by an increase of 3.6 percentage points among those 45 to 54 years of age.

TABLE 8. Attendance at Selected Arts Activities by Age, 1982 and 1992 (%)

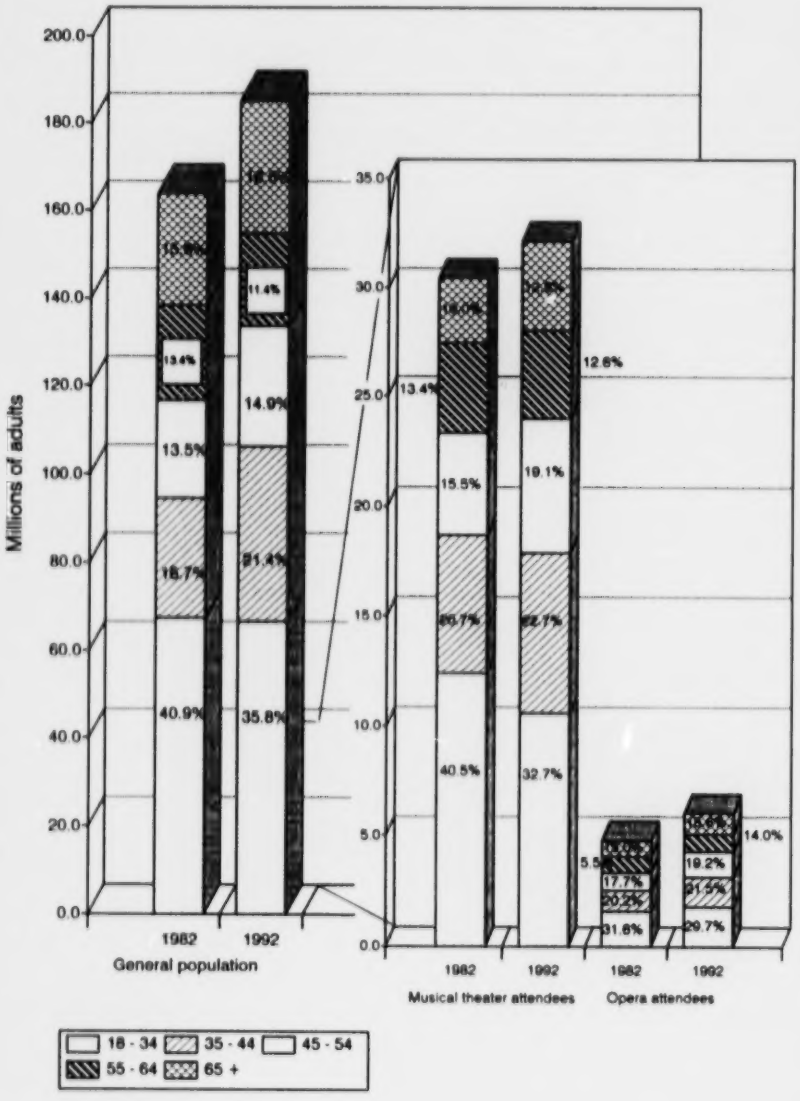
U.S. Adult Population			Age Group Distribution							
			18–24	25–34	35–44	45–54	55–64	65–74	75+	Total
1982	164,575,000		17.4	23.5	16.7	13.5	13.4	9.7	5.9	100.1
1992	185,838,000		13.0	22.8	21.4	14.9	11.4	9.9	6.6	100.0
Arts Activity		Attendance Rate Among U.S. Adult Population								
Opera	1982	3.0	11.2	20.4	20.2	17.7	15.5	11.2	3.8	100.0
	1992	3.3	10.7	19.0	21.5	19.2	14.0	12.1	3.5	100.0
Musicals	1982	18.6	15.5	25.0	20.7	15.5	13.4	7.2	2.8	100.1
	1992	17.4	11.8	20.9	22.7	19.1	12.6	9.5	3.3	99.9
Classical music	1982	13.0	14.7	23.5	21.0	15.5	13.2	9.0	3.2	100.1
	1992	12.5	10.7	18.5	21.2	20.0	14.0	11.1	4.5	100.0
Jazz	1982	9.6	31.8	35.2	13.4	9.8	6.8	2.0	0.8	99.8
	1992	10.6	13.8	28.9	25.7	15.2	8.9	6.0	1.4	99.9
Plays	1982	11.9	15.7	23.9	21.5	15.3	12.9	8.1	2.6	100.0
	1992	13.5	12.7	20.6	22.0	19.0	12.6	9.7	3.3	99.9
Ballet	1982	4.2	16.3	27.0	23.5	12.1	11.9	6.9	2.2	99.9
	1992	4.7	14.8	23.6	22.5	16.0	11.7	8.6	2.7	99.9
Other dance*	1982	—	—	—	—	—	—	—	—	—
	1992	7.1	14.4	22.8	23.7	14.6	11.9	9.0	3.6	100.0
Art museums	1982	22.1	17.9	28.2	20.4	13.5	11.4	6.4	2.2	100.0
	1992	26.7	14.0	25.1	23.8	16.4	10.6	7.5	2.6	100.0

Note: Not all percentages add up to 100.0% due to rounding.
*The 1982 survey did not include the category "other dance."

Income

Comparing income differences among arts attendees between 1982 and 1992 is problematic. An adequate interpretation of differences between the years would have to take into account inflation, which between 1982 and 1992 was 45.4 percent, according to the Consumer Price Index (CPI).[5] The income categories in the questionnaire are not adjusted for inflation. However, a rough

FIGURE 4. Opera and Musical Theater Attendance by Age, 1982 and 1992



Note: Not all percentages add up to 100% due to rounding.

comparison of the highest income brackets in both years can be made. The highest annual income bracket in the 1982 questionnaire was $50,000 and over. Those in that category can be roughly compared with those making $75,000 and over in 1992. (Adjusted for inflation, those making $50,000 and over in 1982 would have been comparable to those making $72,700 and over in 1992.)

Comparing the data for 1982 and 1992 in every selected art form, as shown in Table 9, the percentage of the audience in the highest income bracket

TABLE 9. Attendance at Selected Arts Activities by Income, 1982 and 1992 (%)

U.S. Adult Population			Income Category Distribution					
			$0–$14,999	$15,000–24,999	$25,000–$49,000	$50,000–$74,999	$75,000 and over	Total
1982	164,575,000		41.7	28.0	25.4	5.0	*	100.1
1992	185,838,000		25.2	19.3	36.6	11.9	7.0	100.0
Arts Activity		**Attendance Rate Among U.S. Adult Population**						
Opera	1982	3.0	26.4	20.4	35.9	17.3	—	100.0
	1992	3.3	12.8	11.3	29.2	20.3	26.4	100.0
Musicals	1982	18.6	24.4	25.8	38.2	11.7	—	100.1
	1992	17.4	10.9	15.7	37.1	19.2	17.1	100.0
Classical music	1982	13.0	28.2	24.2	35.9	11.7	—	100.0
	1992	12.5	11.3	16.5	37.2	18.9	16.2	100.1
Jazz	1982	9.6	33.8	26.6	30.9	8.6	—	99.9
	1992	10.6	12.4	16.2	39.2	17.5	14.6	99.9
Plays	1982	11.9	24.2	24.1	37.8	13.8	—	99.9
	1992	13.5	12.6	15.7	37.4	17.5	16.7	99.9
Ballet	1982	4.2	26.4	24.7	36.0	12.9	—	100.0
	1992	4.7	12.3	12.1	36.9	20.0	18.6	99.9
Other dance†	1982	—	—	—	—	—	—	
	1992	7.1	16.2	18.5	41.3	14.7	9.4	100.1
Art museums	1982	22.1	27.7	26.4	35.2	10.7	—	100.0
	1992	26.7	12.4	16.9	39.3	18.2	13.2	100.0

Note: Not all percentages add up to 100.0% due to rounding.
*The 1982 survey's highest income category was $50,000 and over.
†The 1982 survey did not include the category "other dance."

increases. In other words, audiences in 1992 were wealthier. In 1982, about 17 percent of the opera audience were in the wealthiest income category; in 1992, this segment had grown to over 26 percent. Unfortunately, because of the comparison problems mentioned above, it is impossible to say whether the shift came from the lower- or middle-income groups.

Opera attendees are wealthier than the other selected arts attendees. In 1992 more were in the $75,000 and above category (26.4 percent). Opera also had the highest proportion of individuals in the $50,000 to $74,999 income category (20.3 percent). However, as is the case with the other surveyed art forms, the largest proportion of the opera audience still falls in the $25,000 to $49,999 bracket (29.2 percent). Because of the inability to adjust for inflation, no bar chart is presented for income.

Just over 37 percent of musical theater attendees fall in the $25,000 to $49,999 income bracket. Musicals rank third after opera and ballet in the proportion of attendees in the $50,000 and $75,000 income brackets (19.2 percent and 17.1 percent, respectively). Compared with the other arts audiences, the musical theater audience includes a smaller proportion of attendees in the lowest income bracket of $14,999 and below (10.9 percent).

Residency

The selected arts attendees in general are more likely to reside in the suburbs than in cities or rural areas, although the audience share made up of city dwellers rose between 1982 and 1992. Table 10 shows that around 45 to 50 percent of the selected arts attendees reside in the suburbs, and about 35 to 40 percent live in cities. The share of the arts audience coming from rural areas decreased dramatically between 1982 and 1992, while the share made up of suburban residents increased somewhat, and the share made up of city dwellers increased even more.

In 1992 about 9 percent more opera attendees resided in the suburbs than in the cities. Yet, city dwellers' share of the audience rose by 5.4 percentage points between 1982 and 1992, suburbanites' share decreased slightly (by only 0.2 percentage points), and rural residents' share fell by 5.2 percentage points. This reflects the decline in the rural population in general.

In 1992, almost 17 percent more musical theater attendees came from the suburbs than from the cities. Compared with attendees for the other selected arts, fewer musical theater attendees are city residents (34.4 percent). Between 1982 and 1992 the proportion who resided in the cities increased by 3.9 percentage points, and in the suburbs by 3.2 percentage points. The proportion from rural areas decreased by 7.1 percentage points. (See Figure 5.)

TABLE 10. Attendance at Selected Arts Activities by Place of Residence, 1982 and 1992 (%)

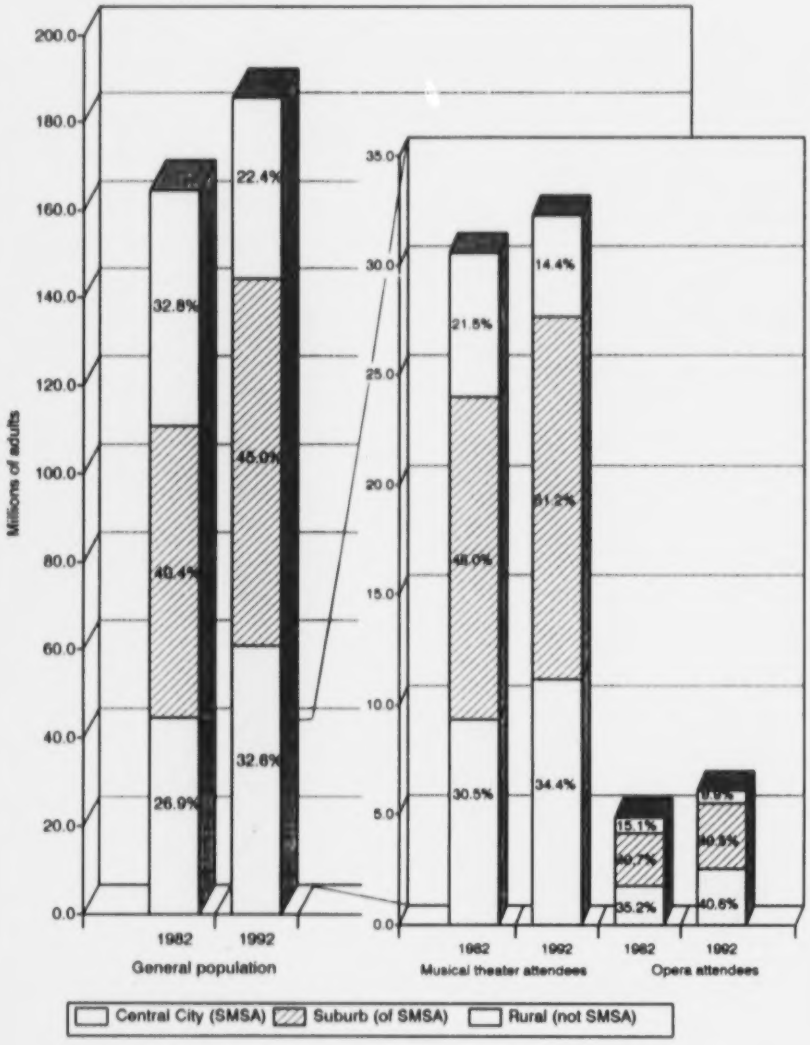
U.S. Adult Population			Residency Distribution			
			Central City*	Suburbs*	Rural	Total
1982 164,575,000			26.9	40.4	32.8	100.1
1992 185,838,000			32.6	45.0	22.4	100.0
Arts Activity		**Attendance Rate Among U.S. Adult Population**				
Opera	1982	3.0	35.2	49.7	15.1	100.0
	1992	3.3	40.6	49.5	9.9	100.0
Musicals	1982	18.6	30.5	48.0	21.5	100.0
	1992	17.4	34.4	51.2	14.4	100.0
Classical music	1982	13.0	30.4	44.2	25.4	100.0
	1992	12.5	37.2	46.7	16.2	100.1
Jazz	1982	9.6	35.5	44.0	20.5	100.0
	1992	10.6	42.7	45.2	12.1	100.0
Plays	1982	11.9	32.0	44.5	23.4	99.9
	1992	13.5	38.4	47.4	14.2	100.0
Ballet	1982	4.2	35.7	48.1	16.2	100.0
	1992	4.7	41.7	49.4	8.9	100.0
Other dance†	1982	—	—	—	—	—
	1992	7.1	34.8	45.1	20.1	100.0
Art museums	1982	22.1	31.2	45.2	23.6	100.0
	1992	26.7	36.1	47.7	16.2	100.0

Note: Not all percentages add up to 100.0% due to rounding.
*Central City and Suburbs are the two parts of Standard Metropolitan Statistical Areas (SMSAs).
†The 1982 survey did not include the category "other dance."

Education

Arts attendees are more highly educated than the general population. The strong relationship between arts attendance and education increased between 1982 and 1992. The proportions of attendees with college degrees and post-graduate education have increased for all selected arts activities, as shown in Table 11.

FIGURE 5. Opera and Musical Theater Attendance by Place of Residence, 1982 and 1992



Note: Not all percentages add up to 100% due to rounding.

TABLE 11. Attendance at Selected Arts Activities by Education, 1982 and 1992 (%)

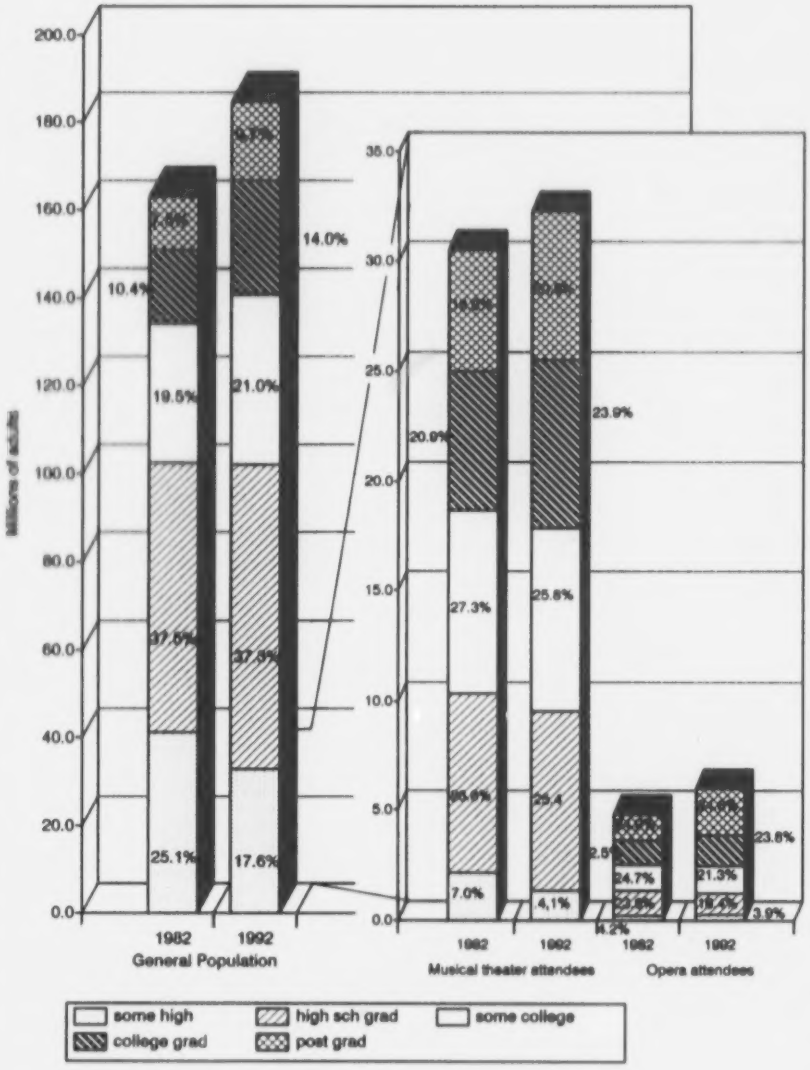
U.S. Adult Population			Education Category Distribution: Some/ No High School	High School Grad	Some College	College Grad	Post-Grad	Total
1982	164,575,000		25.1	37.5	19.5	10.4	7.5	100.0
1992	185,838,000		17.9	37.3	21.0	14.0	9.7	99.9
Arts Activity		**Attendance Rate Among U.S. Adult Population**						
Opera	1982	3.0	4.2	23.9	24.7	22.5	24.9	100.2
	1992	3.3	3.9	16.4	21.3	23.8	34.6	100.0
Musicals	1982	18.6	7.0	26.8	27.3	20.9	18.0	100.0
	1992	17.4	4.1	25.4	25.8	23.9	20.8	100.0
Classical	1982	13.0	5.6	21.9	26.7	23.5	22.3	100.0
music	1992	12.5	3.5	19.6	23.6	25.7	27.7	100.1
Jazz	1982	9.6	7.3	26.6	30.0	20.7	15.4	100.0
	1992	10.6	2.7	19.7	28.2	26.9	22.5	100.0
Plays	1982	11.9	5.5	22.2	26.9	22.6	22.9	100.1
	1992	13.5	3.7	21.7	24.9	24.2	25.5	100.0
Ballet	1982	4.2	3.8	21.4	27.6	23.8	23.4	100.0
	1992	4.7	4.0	17.3	27.1	27.2	24.5	100.1
Other	1982	—	—	—	—	—	—	—
dance*	1992	7.1	6.0	25.2	27.9	19.8	21.1	100.0
Art	1982	22.1	5.3	27.0	27.8	21.0	18.9	100.0
museums	1992	26.7	3.7	23.0	27.3	24.4	21.6	100.0

Note: Not all percentages add up to 100.0% due to rounding.
*The 1982 survey did not include the category "other dance."

Opera attendees are the most highly educated of all selected arts attendees. In 1992, 79.2 percent had at least some college education. They are more likely than the attendees for all the other selected arts activities to have postgraduate education (24.9 percent in 1982 and 34.6 percent in 1992). Between 1982 and 1992, the share of the opera audience with postgraduate education increased 9.7 percentage points. The next highest increase among the other selected arts attendees was among jazz attendees, whose share increased by 7.1 percentage points. (See Figure 6.)

Musical theater, like all the surveyed arts, attracts an educated audience. In 1992, 70.5 percent had at least some college education. However, musical

FIGURE 6. Opera and Musical Theater Attendance by Education, 1982 and 1992



Note: Not all percentages add up to 100% due to rounding.

theater appeals to a wide educational range. In 1992, compared with the audience for the other selected arts activities, the musical theater audience had the highest percentage of those with only a high school degree (25.4 percent) and the second highest percentage (4.1 percent) of those with some or no high school. ("Other dance" had the largest segment of this category, with 6 percent.) While 20.8 percent of the musical theater attendees had some postgraduate education, this education group accounted for the lowest proportion among all the selected arts activities. Between 1982 and 1992, educational levels among musical theater attendees did not fluctuate significantly.

Table 12 presents data regarding the education of arts attendees' parents. While the parents of arts attendees are more highly educated than the general population, arts attendees themselves are significantly better educated than their parents. In 1992, the majority of their mothers and fathers (over 50 percent for most selected art forms) had high school diplomas or less. A slight rise in educational attainment among the parents of all selected arts attendees occurred between 1982 and 1992.

In 1992, the mothers of opera-goers were among the more distinguished educationally compared with the mothers of arts attendees in general. More than 19 percent had a college degree or more. The mothers of ballet-goers are the most highly educated; almost 24 percent have a college degree or postgraduate education. In comparison, only 8.1 percent of the mothers in the general population had college degrees or postgraduate education.

Among fathers of selected arts attendees in general, fathers of opera-goers ranked third in educational accomplishment. The 1992 data show that 27.7 percent of the fathers of opera-goers had a college degree or had done postgraduate work, which placed them behind the fathers of ballet-goers (34.6 percent) and the fathers of classical music attendees (28.7 percent). In comparison, 11.9 percent of fathers in the general population had attained that level of education.

The 1992 data reveal no particular distinction educationally among mothers of musical theater attendees compared with the mothers of other selected arts attendees. Only 15 percent had a college degree or more. Similarly, 21.5 percent of the fathers of musical theater patrons had a college degree or more, which did not distinguish them from the fathers of other selected arts attendees.

The parents of selected arts attendees value education: they are better educated than the general public; they show modest gains in educational achievement between 1982 and 1992; and their offspring are much more educated than they are or than the general population is. The value parents place on education appears to be one of the factors that relates to a possible involvement in the arts.

TABLE 12. Attendance Rates for Selected Arts Activities by Parents' Education, 1982 and 1992 (%)

Parents' Educational Level	U.S. Adult Population	Arts Groups: Musical Opera	Musical Theater	Classical Music	Jazz	Plays	Ballet	Other Dance*	Art Museums
		1982							
Mother's education									
no/some high school	39.8	33.1	29.5	28.8	27.8	29.1	27.3	—	29.0
high school grad	30.8	28.4	36.0	32.4	40.0	34.7	33.0	—	36.3
some college	7.1	11.3	13.2	15.4	14.0	14.9	14.2	—	14.8
college grad	6.7	16.5	14.0	16.0	13.5	15.1	17.7	—	14.1
postgrad†	—	—	—	—	—	—	—	—	—
don't know	15.6	10.8	7.3	7.5	4.7	6.2	7.8	—	5.8
	100.0	100.1	100.0	100.1	100.0	100.0	100.0	0.0	100.0
Father's education									
no/some high school	41.6	42.0	34.6	33.4	31.7	32.9	28.0	—	32.3
high school grad	21.7	15.8	25.4	24.8	28.5	23.7	23.4	—	26.7
some college	5.7	9.2	8.5	9.6	8.9	10.0	7.6	—	9.3
college grad	10.7	22.8	21.6	22.3	21.3	24.9	31.1	—	22.3
postgrad†	—	—	—	—	—	—	—	—	—
don't know	20.4	10.1	9.9	9.9	9.6	8.5	9.8	—	9.4
	100.1	99.9	100.0	100.0	100.0	100.0	99.9	0.0	100.0
		1992							
Mother's education									
no/some high school	31.5	20.2	22.2	22.3	17.0	21.9	21.4	25.8	19.4
high school grad	38.3	38.8	43.2	39.2	45.6	41.8	34.5	38.9	44.2
some college	8.7	17.6	13.8	15.7	15.8	16.2	16.8	15.5	14.6
college grad	6.3	13.5	11.5	13.6	13.2	10.9	18.6	10.4	12.4
postgrad	1.8	6.2	3.5	6.2	3.9	3.6	5.3	5.0	4.3
don't know	13.4	3.8	5.9	3.0	4.4	5.7	3.4	4.3	5.1
	100.0	100.1	100.1	100.0	99.9	100.1	100.0	99.9	100.0
Father's education									
no/some high school	34.0	20.1	25.7	25.5	25.5	25.8	23.5	27.7	24.3
high school grad	29.2	34.4	32.6	28.8	31.8	30.0	22.9	32.8	31.8
some college	7.1	11.3	10.8	11.1	11.2	10.0	11.5	9.8	11.5
college grad	7.3	11.9	12.5	16.0	13.7	13.7	18.7	13.6	13.3
postgrad	4.6	15.8	9.0	12.7	9.6	9.9	15.9	7.7	10.0
don't know	17.8	6.4	9.4	5.9	8.2	10.6	7.5	8.5	9.2
	100.0	99.9	100.0	100.0	100.0	100.0	100.0	100.1	100.1

Note: Not all percentages add up to 100.0% due to rounding.
*The 1982 survey did not include the category "other dance."
†The 1982 survey did not include the category "postgrad"; those who were postgrad would be part of "college grad."

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Demographic Characteristics of High-Frequency Attendees

The demographic profiles of high-frequency opera attendees reflect those of opera-goers in general, except larger proportions of the high-frequency attendees are Asian, older, better educated, and wealthy. Similar to what the data show for opera attendees in general, the largest proportion of high-frequency opera attendees are white (81.6 percent). But while Asians account for 3.7 percent of the general opera audience, they account for 14.5 percent of the high-frequency audience. Those 55 and older make up 38.7 percent of the high-frequency audience, compared with 29.6 percent of the opera audience in general. Compared with the general opera audience, a larger proportion of the high-frequency attendees have a postcollege education (47.7 percent versus 34.6 percent), and the frequent attendees are even more likely than general opera-goers to be in the $75,000-and-above income bracket (49.4 percent versus 26.4 percent). It is noteworthy that almost half of all high-frequency opera-goers have some postcollege education and are in the highest income bracket. (See Table 13.)

The profiles of high-frequency musical theater attendees are strikingly similar to those of general musical theater attendees, with a couple of exceptions: compared with general musical theater attendees, a higher proportion of frequent attendees are over 65 (18.6 percent versus 12.8 percent), and a larger proportion have incomes over $75,000 (22.8 percent versus 17.1 percent).

Summary

In 1992, the estimated audience for opera was 6.1 million persons, or 3.3 percent of the adult U.S. population. Opera attendance increased by 0.3 percentage points between 1982 and 1992. Opera is the least attended of the arts covered in the SPPA. Among all opera-goers, 15.2 percent are high-frequency (three times or more per year) attendees.

In 1992, the estimated audience for musical theater/operetta was 32.3 million persons, or 17.4 percent of the adult U.S. population. While musical theater attendance decreased by 1.2 percentage points between 1982 and 1992, musicals remained second only to art museums in popularity among the selected arts activities. Of all musical theater patrons, 22.4 percent are high-frequency attendees.

Opera Demographics

Opera, like the other selected art forms, tends to attract more women than men, but the proportion of men has grown significantly since 1982. Audiences

TABLE 13. Demographic Characteristics of Opera and Musical Theater Attendees, 1992

	U.S. Adult Population	Opera		Musical Theater	
		All	High-frequency*	All	High-frequency*
Percentage		3.3%	0.5%	17.4%	3.9%
Number (millions)	185.838	6.13	0.93	32.34	7.25
Of the percentage of opera and musical theater attendees, the percentage breakdown according to demographic factors is shown below. For example, of the 0.5% of the adult population that attended opera 3 or more times last year, 42.0% are male and 58.0% are female.					
Gender					
Male	47.9	45.0	42.0	41.5	40.9
Female	52.1	55.0	58.0	58.5	59.1
Race					
White	77.5	84.7	81.6	84.7	85.2
Black	11.2	6.6	2.3	9.2	7.4
Native American	0.5	0.6	0.0	0.4	0.2
Asian	2.6	3.7	14.5	1.6	2.2
Hispanic	8.3	4.4	1.6	4.2	5.0
Age					
18–24	13.0	10.7	7.3	11.8	10.5
25–34	22.8	19.0	11.0	20.9	18.9
35–44	21.4	21.5	11.5	22.7	19.7
45–54	14.9	19.2	31.5	19.1	18.4
55–64	11.4	14.0	16.5	12.6	13.8
65–74	9.9	12.1	19.6	9.5	13.3
75+	6.6	3.5	2.6	3.3	5.3
Education					
0–some high school	17.6	3.9	2.3	4.1	5.1
High school grad	37.3	16.4	18.4	25.4	22.8
Some college	21.0	21.3	15.4	25.8	23.3
College grad	14.0	23.8	16.3	23.9	23.9
Postgrad	9.7	34.6	47.7	20.8	24.8
Marital Status					
Married	58.8	57.9	61.4	59.3	54.5
Widowed	7.2	6.4	10.1	5.9	8.5
Divorced	8.7	9.4	7.7	9.4	9.2
Separated	2.9	2.1	0.0	2.1	1.5
Never married	22.3	24.1	20.8	23.3	26.3

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TABLE 13. Demographic Characteristics of Opera and Musical Theater Attendees, 1992 (Continued)

	U.S. Adult Population	Opera		Musical Theater	
		All	High-frequency*	All	High-frequency*
Place of residence					
Central city/SMSA	32.6	40.6	41.5	34.4	37.3
Suburbs/SMSA	45.0	49.5	53.5	51.2	49.9
Rural/non-SMSA	22.4	9.9	5.0	14.4	12.8
Income†					
$0–$14,999	25.2	12.8	7.7	10.9	11.7
$15,000-$24,999	19.3	11.3	7.6	15.7	15.4
$25,000-$49,999	36.6	29.2	24.2	37.1	32.2
$50,000-$74,999	11.9	20.3	11.1	19.2	17.9
$75,000+	7.0	26.4	49.4	17.1	22.8

Note: Not all percentages add up to 100.0% due to rounding.
*High-frequency is defined as three times or more. Because there are fewer than 1 million high-frequency opera attendees, caution should be used in interpreting the figures.
†About 8.4% of those in the survey did not answer the income question; therefore, caution should be used with these figures.

consist mainly of married white persons, although the audience for opera (along with ballet) contains a larger proportion of Asians than is the case for the other selected arts activities. The majority of opera-goers are in their middle years (from 25 to 45), though opera attracts an older crowd than the other surveyed art forms. It also attracts a wealthier and more educated group.

Like attendees of most of the other art forms, opera attendees are somewhat more likely to reside in the suburbs than in cities, though the proportion that lives in cities has risen since 1982. Opera's elite image is validated by its command of more educated, wealthier, older individuals; but this set of demographics does not apply exclusively. The opera audience embraces a wider group of persons. This is particularly the case among high-frequency attendees.

Finally, the opera audience is perpetuating itself. Combatting the concern over the graying of the audience for the performing arts, younger persons attended in about the same proportions in 1992 as they did in 1982.

Musical Theater Demographics

Musical theater attendees are most likely to be married, female, white, suburban residents, between the ages of 25 and 54. In 1992, more attendees came from the 45-to-54-year-old age group than in 1982. Musical theater patrons have higher incomes than the audiences for all but two of the other selected arts activites, opera and ballet, though the largest proportion earn between $25,000 and $49,000. Like the audiences for the other art forms, over 70 percent have had at least some college education, yet they are the least educated of all the audiences for the selected arts. Fathers of musical theater attendees are least likely to have postgraduate education, compared with fathers of the other arts audiences; mothers are second least likely. Compared with the demographic profiles for the other selected arts, the demographic profile of musical theater attendees is closest to that of the general population.

Demographics for High-Frequency Attendees

High-frequency opera-goers are even older, better educated, and wealthier than opera attendees in general. Asians are more drawn to opera in proportion to their numbers in the general population than are other racial groups. In 1992, Asians made up 2.6 percent of the adult U.S. population; yet they accounted for 3.7 percent of the general opera audience and 14.5 percent of the high-frequency audience.

High-frequency musical theater attendees are similar to attendees in general, except that a larger proportion are older and wealthier.

Arts Participation Through Media

PART II

Listening to or watching the arts on television, VCRs, radio, and recordings (compact discs, tapes, and records) represents another way individuals participate in the arts. Table 14 presents data for arts participation via the media, compared with live attendance, for 1982 and 1992.

Americans are more likely to participate in all the selected arts activities via the media than by live attendance. Between 1982 and 1992, overall media participation increased significantly for all the arts except plays and musicals, which decreased by 7.8 and 4.8 percentage points, respectively. In both 1982 and 1992 classical music was the most listened to or watched of the selected art forms, followed by jazz music. Outside of classical music and jazz, the popularity rankings of selected arts activities via the media changed. Plays dropped over the decade, and programs on artists and art museums gained in popularity. Either Americans' artistic tastes changed or arts programming changed somewhat between 1982 and 1992.

Americans are significantly more likely to watch and listen to opera via all forms of media than to attend live performances. They are most likely to watch opera on television or VCRs. Between 1982 and 1992, listening to opera on the radio increased slightly, but rates of participation remained about the same for other forms of opera media.

Of all the selected arts activities, musicals have the narrowest gap between rates of participation via the media versus attendance at live performances. In 1992, 17.4 percent of the adult population attended live musicals, while 20.6 percent watched or listened to musicals via the media. Between 1982 and 1992, overall media participation for musicals decreased 4.8 percentage points. A decrease occurred in each medium: TV/VCR, recordings, and radio. It is unclear whether the decrease was due to fewer musicals being available on the media or musical theater audiences simply preferring live performances.

Table 15 shows the demographic characteristics of opera and musical theater attendees and media participants for 1992. Opera media participants resemble opera attendees with the following exceptions:

- Media participants, when compared with attendees of live performances, command a larger number of seniors aged 65 and older (21.3 percent versus 15.6 percent).

TABLE 14. Arts Media Participation and Live Attendance, 1982 and 1992 (% of U.S. Adult Population)

Arts Activity		TV/VCR*	Tapes/CDs Records†	Radio	Any Medium‡	Live Performance Attendance
Opera	1982	12.0	7.4	7.1	17.4	3.0
	1992	12.1	6.9	8.7	18.1	3.3
Musicals/	1982	20.3	8.4	4.3	25.4	18.6
Operetta	1992	16.9	5.7	3.5	20.6	17.4
Classical	1982	24.7	22.1	19.9	36.9	13.0
music	1992	26.3	23.8	30.8	43.0	12.5
Jazz	1982	18.1	20.2	18.1	31.8	9.6
	1992	21.9	20.6	28.2	37.3	10.6
Plays	1982	25.9	NA	3.8	27.1	11.9
	1992	18.1	NA	2.8	19.3	13.5
Ballet	1982	16.3	NA	NA	16.3	4.2
	1992	19.6	NA	NA	19.6	4.7
Artists/	1982	22.8	NA	NA	22.8	22.1
Art museums	1992	32.2	NA	NA	32.2	26.7
All art forms	1982	50.4	34.5	32.5	59.3	39.3
	1992	54.5	35.3	43.9	65.1	42.5

Note: Not all percentages add up to 100.0% due to rounding.
*"VCR" was not included in the 1982 survey. Although VCRs existed, they were not in widespread use, and the number of titles of videotapes was quite limited.
†The media products that can be purchased for listening to the arts have changed during the 10-year period. In 1982 records and cassette tapes were the mass media products available. In 1992, tapes and CDs were the products widely available.
‡Includes all media on which art form is available.

- Media participants earn less: 34.9 percent of the media participants earned less than $25,000, compared with 24.1 percent of performance attendees.
- A significantly larger number of media participants live in rural areas compared with performance attendees (16 percent versus 9.9 percent).
- Media participants tend to be less educated. Compared with performance attendees, more of their numbers have a high school education or less (33.6 percent versus 20.3 percent), and fewer have postgraduate education (22.0 percent versus 34.6 percent).

TABLE 15. Demographic Characteristics of Opera and Musical Theater Media Participants and Performance Attendees, 1992 (%)

		Opera		Musicals/Operetta	
	U.S. Adult Population	Attend Live Performance	Watch/ Listen on Any Medium	Attend Live Performance	Watch/ Listen on Any Medium
U.S. Adult Population		3.3	18.1	17.4	20.6
Gender					
Male	47.9	45.0	45.3	41.5	44.1
Female	52.1	55.0	54.7	58.5	55.9
Race					
White	77.5	84.7	80.9	84.7	82.6
Black	11.2	6.6	9.2	9.2	8.5
Native American	0.5	0.6	0.5	0.4	0.7
Asian	2.6	3.7	2.7	1.6	2.6
Hispanic	8.3	4.4	6.8	4.2	5.5
Age					
18–24	13.0	10.7	7.3	11.8	9.5
25–34	22.8	19.0	16.1	20.9	18.4
35–44	21.4	21.5	19.9	22.7	21.9
45–54	14.9	19.2	19.0	19.1	17.4
55–64	11.4	14.0	16.5	12.6	14.3
65–74	9.9	12.1	13.2	9.5	11.9
75+	6.6	3.5	8.1	3.3	6.6
Education					
0–some high school	17.6	3.9	7.8	4.1	7.3
High school grad	37.3	16.4	25.8	25.4	27.7
Some college	21.0	21.3	25.7	25.8	24.8
College grad	14.0	23.8	18.8	23.9	20.5
Postgrad	9.7	34.6	22.0	20.8	19.7
Marital status					
Married	58.8	57.9	60.5	59.3	60.2
Widowed	7.2	6.4	8.4	5.9	7.4
Divorced	8.7	9.4	9.2	9.4	8.9
Separated	2.9	2.1	2.5	2.1	2.1
Never married	22.3	24.1	19.5	23.3	21.4

TABLE 15. Demographic Characteristics of Opera and Musical Theater Media Participants and Performance Attendees, 1992 (%) (Continued)

		Opera		Musicals/Operetta	
	U.S. Adult Population	Attend Live Performance	Watch/ Listen on Any Medium	Attend Live Performance	Watch/ Listen on Any Medium
Place of residence					
Central city/SMSA	32.6	40.6	36.9	34.4	34.7
Suburbs/SMSA	45.0	49.5	47.1	51.2	46.6
Rural/non-SMSA	22.4	9.9	16.0	14.4	18.7
Income*					
$0–$14,999	25.2	12.8	17.7	10.9	17.5
$15,000–$24,999	19.3	11.3	17.2	15.7	17.7
$25,000–$49,999	36.6	29.2	37.2	37.1	38.0
$50,000–$74,999	11.9	20.3	15.2	19.2	15.4
$75,000+	7.0	26.4	12.7	17.1	11.4

Note: Read table down, except first line, which tells what percentage of the population attends opera, watches/listens, etc. Not all percentages add up to 100.0% due to rounding.
*About 8.4% of those surveyed did not answer the income question; therefore caution should be used with these figures.

Media allows for wider participation because of its potential to include individuals who are unable to attend live performances. It is not surprising to find that seniors, persons with more limited incomes, and those living in rural areas where opera is less likely to be performed are more likely to be media participants. Fondness for opera exceeds what live audience numbers and demographics indicate.

Media participants for musical theater tend to resemble musical theater attendees, with the following exceptions:

- A larger proportion of media participants are 65 and older (18.5 percent versus 12.8 percent).
- Media participants are not as wealthy as performance attendees: 26.8 percent have incomes above $50,000, compared with 36.3 percent of attendees; 17.5 percent have incomes below $15,000, compared with 10.9 percent of attendees.

- Media participants are more likely to be rural residents (18.7 percent versus 14.4 percent), and fewer live in the suburbs (46.6 percent versus 51.2 percent).

Like media participants for opera, media participants for musical theater are somewhat older, less wealthy, and more likely to live in rural areas than are performance attendees. Media make the arts accessible to a larger audience.

The preceding tables and discussion have described media participation for opera and musical theater within the context of the general population. Tables 16 and 17 and the accompanying discussion analyze media participation within the context of attendees of the selected arts activities.

As expected, people who attend arts performances are significantly more likely to be media participants in the arts than is the general public. Over 90 percent of the audience for each selected arts activity listen to or watch the arts on some form of media. In comparison, 65.1 percent of the general public listen to or watch via the media. In effect, arts attendees are almost as likely to listen to or watch the arts as they are to attend live performances.

All attendees of the selected arts activities are more likely to partake of the arts on television and VCRs than on recordings and radio.

Between 1982 and 1992, media participation in the arts increased among the general population by 5.8 percentage points. Live attendance increased by only 2 percentage points (see Table 2).

Among opera attendees, overall media participation remained fairly stable between 1982 and 1992 (94.7 percent versus 94.9 percent). However, partici-

TABLE 16. Selected Arts Attendees' Participation in Arts via Media, 1992 (%)

	Any Art on TV/VCR	Any Art on Tapes/CDs	Any Art on Radio	Arts on Any Medium
U.S. Adult Population	54.5	35.3	43.9	65.1
Arts Attendees				
Opera	89.3	76.4	81.1	94.9
Musicals/Operetta	83.2	64.5	72.9	91.0
Classical music	90.2	74.6	82.7	96.3
Jazz	86.9	79.3	84.8	95.3
Plays	83.4	68.4	74.6	91.7
Ballet	86.8	75.7	81.1	93.9
Other dance	84.7	66.1	72.2	91.3
Art museums	84.2	65.6	73.9	91.6

Table 17. Participation in Arts via Media, 1982 and 1992 (%)

	Any Art on TV/VCR	Any Art on Tapes/CDs	Any Art on Radio	Arts on Any Medium
U.S. adult population				
1982	50.4	34.5	32.5	59.3
1992	54.5	35.3	43.9	65.1
Opera attendees				
1982	86.7	70.5	74.2	94.7
1992	89.3	76.4	81.1	94.9
Musical/Operetta attendees				
1982	79.4	59.9	54.0	86.8
1992	83.2	64.5	72.9	91.0

pation via each of the media forms increased: 2.6 percentage points for TV/VCRs, 5.9 for recordings, and 6.9 for radio listening. More opera attendees are listening to or watching the arts on more than one media form.

Between 1982 and 1992, musical theater attendees experienced an overall 4.2 percentage point increase in media participation: 3.8 for TV/VCRs, 4.6 for recordings, and a significant 18.9 for radio listening.

An in-depth look at attendees' participation in each of the three individual forms of media (TV/VCR, recordings, radio) appears in Appendix B.

Summary

Participation in the arts via the media occurs at a higher rate than participation through attendance at live performances for both the general public and for arts attendees. In 1992, 42.5 percent of the adult U.S. population attended at least one live performance of a selected arts activity; 65.1 percent watched or listened to the arts on the media.

In 1992, significantly more people watched or listened to opera on the media than attended live opera performances (18.1 percent versus 3.3 percent). Only 20.6 percent of the populous listened to or watched musical theater/operetta on the media, compared with 17.4 percent who attended live performances.

As expected, arts attendees are much more likely to also be arts media participants. Over 90 percent of each of the selected arts audiences were also media participants. Among opera-goers and musical theater patrons, 94.9

percent and 91 percent, respectively, also watched or listened to the arts on the media.

In 1992, compared with the other arts attendees, opera-goers displayed the highest rate of media participation. All selected arts attendees are most likely to participate via TV/VCR, followed by listening to recordings/tapes/CDs, and, last, listening to radio.

Between 1982 and 1992, arts media participation remained stable for opera and decreased 4.8 percentage points for musical theater/operetta.

While there are differences in types and frequencies of media participation, as well as changes between 1982 and 1992 for both the general population and the arts attendees, they are difficult to interpret. Television and radio programming and the production of arts recording products affect media participation. The decrease in media participation in musicals/operetta between 1982 and 1992 may be due to fewer productions of musical theater available on the broadcast media. Similarly, few productions of plays are broadcast on the radio. Supply as well as taste affect media participation rates.

Demographic profiles of opera and musical theater attendees and media participants are similar. Both groups tend to be dominated by people who are white, married, middle-aged, wealthy, well educated, and living in the suburbs. Both groups have more women than men. However, some significant differences distinguish the groups; notably, media participants are somewhat younger, less educated, less wealthy, and are more likely to be rural residents than are performance attendees. This probably reflects the fact that for these groups, media are more accessible than live performances.

While 65.1 percent of the general public watch or listen to the arts on the media, over 90 percent of all selected arts attendees are also arts media participants. The two seem to go in tandem: individuals who attend live performances are also media participants.

Arts Participation Through Performance, Creation, and Study

PART III

Other ways in which individuals can participate in the arts are by performing, creating, and studying the arts. This section looks first at personal performance and creation, then at studying the arts.

Personal Arts Participation

A plethora of different arts forms—weaving, sewing, photography, writing, dancing, potting, singing, and so on—present opportunities for involvement in the arts. The SPPA data looked at 14 arts activities involving personal arts participation.

Performing or creating art can be done primarily for one's own satisfaction or for public consumption. Those who perform or create primarily for their own satisfaction are considered amateurs. Those who produce for public consumption may also be amateurs, or they may be professionals, for whom the arts are a livelihood.[6]

Table 18 gives the rank order and percentage of individuals involved in 14 types of amateur arts participation in 1992. The overall rate of amateur arts participation for the general public is 57.9 percent, significantly higher than the rate for live attendance (42.5 percent), but lower than the rate for media participation (65.1 percent). More than 107 million adult Americans participate in one of these 14 arts activities.

The category including weaving and sewing is the most popular of all the categories of amateur arts activities (24.8 percent participation), involving over 46 million adults. This is followed by owning an original piece of art (22.2 percent), which involves more than 41 million adults, and making photographs/movies/videos (11.7 percent), which involves over 21 million adults. Relatively few persons dance ballet (0.2 percent), sing opera (1.2 percent), or play jazz music (1.8 percent). However, the actual numbers of people involved in these activities is not that small. For instance, over 3 million perform jazz music, over 2 million sing opera, and about 370,000 dance ballet.

Table 19 gives the rank order and percentage of individuals involved in amateur-professional arts activities in 1992. Amateur-professional activities are

Table 18. Rank Order of Amateur Arts Participation, 1992

Rank	Amateur Art	Percentage of Adult Americans	Est. number (millions)
1.	Weaving/crocheting/quilting/needlepoint/sewing	24.8	46.09
2.	Owning an original piece of art	22.2	41.26
3.	Making photographs/movies/videotapes	11.7	21.74
4.	Painting/drawing/sculpture/printmaking	9.7	18.03
5.	Creative writing (stories/poems/plays)	8.6	15.98
6.	Making pottery/ceramics/jewelry/leather/metal work	8.4	15.61
7.	Dancing modern/folk/tap dance (not ballet)	8.1	15.05
8.	Purchasing/acquiring art during last year	7.2	13.38
9.	Playing classical music	4.3	7.99
10.	Singing operetta/musicals	3.8	7.06
11.	Composing music	2.1	3.90
12.	Performing jazz music	1.8	3.35
13.	Singing opera music	1.2	2.23
14.	Dancing ballet	.2	0.37

TABLE 19. Rank Order of Amateur-Professional Arts Participation, 1992

Rank	Amateur-Professional Activity	Percentage of Adult Americans	Est. number (millions)
1.	Public performance in a chorale/choir/glee club, etc.	6.7	12.45
2.	Display of weaving/crocheting/quilting/needlepoint, etc.	2.4	4.46
3.	Display of painting/drawing/sculpture/printmaking	2.0	3.72
4.	Display of pottery/ceramics/jewelry/leather/metal work	1.7	3.16
5.	Display of photographs/movies/videos	1.7	3.16
6.	Public performance in a play	1.6	2.97
7.	Public performance/rehearsal of other dance (modern/folk/tap dance)	1.2	2.23
8.	Public performance/rehearsal of classical music	1.0	1.86
9.	Publication of creative writing (stories/poems/plays)	.9	1.67
10.	Public performance/rehearsal of music composition	.7	1.30
11.	Public performance/rehearsal of jazz music	.7	1.30
12.	Public performance/rehearsal of operetta/musicals	.7	1.30
13.	Public performance/rehearsal of opera music	.3	0.56
14.	Public performance/rehearsal of ballet	.03	0.06

a subset of amateur activities. In other words, of those involved in amateur activities, over 1 in 4 (26.3 percent) publicly display or perform an art. This equals about 29 million adult Americans.

The largest group of individuals who display or perform their art publicly are those who perform in choral groups (6.7 percent of the population, or over 12 million adults), followed by those who display weaving and other textile arts (2.4 percent, or about 4.5 million persons). Very few adults—an estimated 60,000—perform ballet in public.[7]

Table 20 shows amateur arts participation among individuals who are attendees at selected arts activities. Some highlights of the table include the following:

- Over 77 percent of the attendees of each selected art were amateur arts participants, compared with 57.9 percent of the general population.
- For all eight arts groups, owning an original piece of art ranks first among the various means of participation, followed by the category that includes weaving and sewing.
- Dancing ballet is the least preferred of all amateur arts activities.
- In general, each arts group is more likely to participate in its respective art form than are the other groups. Thus, opera-goers are more likely to sing opera than are other arts attendees; classical music patrons are more likely to play classical music, and so forth. The two exceptions are musical theater and art museum attendees.

As indicated in Table 20, 80.7 percent of the 6.1 million opera-goers, or 4.95 million persons, are amateur arts participants. Curiously, visual arts activities, not musical activities, predominate among opera-goers at the amateur level: 52.3 percent own an original piece of art; 31.8 percent weave, sew, or do other related arts; and 20.9 percent have purchased an original piece of art in the last year. Opera attendees are the most likely of all the selected arts attendees to own original art, to have recently purchased a piece of art, and to sing opera or musical theater/operetta music.

The data for musical theater show that 77.3 percent of the 32.3 million musical theater patrons, or 25 million persons, are amateur arts participants. Over 40 percent own an original piece of art, and 31.5 percent participate in such activities as weaving and sewing. Compared with the other seven arts attendee groups, musical theater attendees are the least likely to be involved in amateur arts activities. Fewer of their numbers own or have purchased an original piece of art recently, take photographs, paint, write creatively, or compose music.

Table 21 presents data regarding amateur-professional arts participation.

TABLE 20. Selected Arts Attendees' Participation in Amateur Arts, 1992 (%)

		Arts Attendees							
	U.S. Adult Population	Opera	Musical Theater	Classical Music	Jazz	Plays	Ballet	Other Dance	Art Museums
Participate in any activity	57.9	80.7	77.3	83.5	79.7	80.0	82.2	86.6	80.9
Create...									
pottery/ceramics/ jewelry/leather/ metal work	8.4	13.5	11.3	11.9	14.6	12.9	9.7	16.7	13.2
weaving/crocheting/ quilting/ needlepoint/ sewing	24.8	31.8	31.5	34.4	26.2	31.4	35.5	32.2	29.5
photographs/ movies/videotapes	11.7	19.2	17.0	22.9	21.3	19.5	21.0	24.6	21.3
painting/drawing/ sculpture/ printmaking	9.7	14.7	14.7	18.6	16.1	15.5	18.9	21.5	18.0
creative writing (stories/poems/plays)	8.6	15.7	15.5	21.0	20.6	18.9	22.6	20.0	16.5
Compose music	2.1	3.2	2.9	4.5	6.8	3.3	3.2	6.2	3.7
Own original pieces of art	22.2	52.3	41.4	49.5	46.6	44.8	49.2	44.5	43.9
Purchase/acquire art during last year	7.2	20.9	15.8	18.1	18.1	17.6	19.6	18.0	16.4
Perform jazz music*	1.8	7.0	4.4	5.9	9.2	3.9	6.0	5.2	4.0
Play classical music	4.3	12.8	9.6	15.3	9.9	9.4	13.4	11.0	9.3
Sing opera music	1.2	8.1	3.3	5.2	2.5	2.8	5.3	3.5	2.6
Sing operetta/musicals	3.8	13.5	9.1	11.8	8.0	8.5	12.1	12.0	7.3
Dance ballet	0.2	0.5	0.6	0.8	0.3	0.4	2.2	1.0	0.5
Dance other (modern/ folk/tap dance)	8.1	14.2	12.9	12.9	14.0	12.6	14.5	28.6	12.2

Note: Amateur participation has no rehearsal, performance, or public display component.
*Jazz music was the only category that used the term "perform" rather than the more general terms "play" or "sing."

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TABLE 21. Selected Arts Attendees' Participation in Amateur-Professional Arts, 1992 (%)

		Arts Attendees							
	U.S. Adult Population	Opera	Musical Theater	Classical Music	Jazz	Plays	Ballet	Other Dance	Art Museums
Public performance/ rehearsal of . . .									
jazz music	0.7	3.7	1.6	2.3	4.4	1.1	2.4	1.6	1.4
classical music	1.0	2.9	2.7	4.6	3.3	2.6	1.7	2.6	2.4
opera music	0.3	2.4	0.7	1.7	0.2	0.4	0.8	1.4	0.5
operetta/musicals	0.7	4.4	1.8	4.1	1.7	2.6	3.0	2.9	1.8
chorale/choir/ glee club/	6.7	13.1	10.3	15.8	10.2	11.0	10.4	11.3	9.4
a play	1.6	5.9	4.2	5.0	3.9	4.9	3.9	5.0	3.1
ballet	0.03	0.5	0.2	0.1	0.0	0.1	0.7	0.3	0.1
other dance (modern/folk/ tap dance)	1.2	3.1	2.5	2.8	2.3	3.2	2.4	7.8	1.9
Public display of works of . . .									
pottery/ceramics/ jewelry/leather/ metal work	1.7	2.6	2.7	3.8	3.6	3.2	2.2	3.8	3.6
weaving/ crocheting/quilting/ needlepoint/ sewing	2.4	3.0	3.3	4.7	2.2	3.2	3.7	3.9	3.3
photographs/movies/ videotapes	1.7	6.9	3.2	4.5	5.7	3.6	3.5	4.4	4.0
painting/drawing/ sculpture/printmaking	2.0	3.4	3.3	4.7	4.2	3.7	3.3	4.2	4.1
Publish creative writing (stories/poems/plays)	0.9	4.8	1.7	3.0	2.9	1.8	2.0	2.8	1.9
Public performance/ rehearsal of music composition	0.7	0.9	1.4	1.7	1.1	0.8	0.8	1.9	1.0
Public display/ performance of any art	15.2	31.8	25.4	33.7	30.0	27.4	26.8	33.5	25.1

Note: Amateur-professional participation includes a rehearsal, performance, or public display component.

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Among the 57.9 percent of the population who are amateur arts participants, 26.3 percent, or about 29 million individuals, are engaged in public displays or performances of their art, either as amateur-professionals or professionals.

The data show that over 25 percent of attendees of each of the selected arts activities are amateur-professional participants of one type or another. For both the general population and all the selected arts attendees, singing in a chorale or glee club is the most popular form of public arts activity, involving about 10 percent or more of each of the arts groups and 6.7 percent of the general population. Except for singing in a group and the public display of textiles (sewing/weaving, etc.), 2 percent or less of the general population is engaged in any of the other forms of public arts performances or displays.

Among opera attendees, 31.8 percent, or 1.95 million, are involved in publicly displaying or performing their art. Amateur-professional activities vary considerably among arts attendees and do not necessarily coincide with the art form they attend. For example, while singing is the most popular activity among all attendees, opera attendees' second choice is displaying photographs, movies, or videos (6.9 percent); third is acting in a play (5.9 percent); and fourth is publishing a piece of creative writing (4.8 percent).

Among musical theater attendees, 25.4 percent, or 8.1 million, publicly display or perform their art. After singing, musical theater attendees' second choice among amateur-professional activities is acting in a play (4.2 percent), and third is displaying either sewing/weaving articles (3.3 percent) or paintings (3.3 percent).

Demographic Characteristics of Opera and Musical Theater Attendees Who Are Amateur Arts Participants

Because a high percentage of opera and musical theater attendees (80.7 percent and 77.3 percent, respectively) also participate in one or another amateur art form, their profiles as a group are very similar to the profiles for all attendees. What is noteworthy, however, is that different amateur arts activities individually attract persons with quite different profiles.

Among opera-goers who play an instrument, a high proportion are female (76.2 percent), young (36 percent are between 18 and 24 years old), and only about a third are married (33.1 percent). By contrast, opera-goers who participate in dance are less likely to be women (60.6 percent), are not concentrated in younger age groups (22.4 percent are between 18 and 24, and 33.1 percent are between 65 and 74), and are more likely to be married (47.3 percent). Because "dance other" is so much larger than "dance ballet," the demographic characteristics reflect the "other" dancers rather than ballet dancers. (See Table 22.)

TABLE 22. Demographic Characteristics of Opera Attendees Who Are Amateur Arts Participants, 1992 (%)

	U.S. Adult Population	Opera Attendees	Play Jazz or Classical Music	Sing Choir/ Opera/ Musicals	Act in a Play	Dance Ballet or Other	Create Visual Art Works	Compose Music or Creative Writing	Own Original Art Works
U.S. Adult Population			5.4	9.5	1.6	8.2	40.2	9.8	22.2
Opera Attendees*		3.3	15.3	21.7	5.9	14.7	49.7	16.7	52.3
Of the percentage of opera attendees who played/sang/danced/created the various arts (shown above), the breakdown according to demographic factors is shown below. For example, of the 15.3% of opera attendees who play jazz or classical music, 23.8% are male and 76.2% are female.									
Gender									
Male	47.9	45.0	23.8	30.2	42.4	39.4	32.1	41.4	48.0
Female	52.1	55.0	76.2	69.8	57.6	60.6	67.9	58.6	52.0
Race									
White	77.5	84.7	80.2	81.4	75.8	83.8	79.1	86.5	84.9
Black	11.2	6.6	8.3	9.3	24.2	7.3	9.9	9.6	5.1
Native American	0.5	0.6	0.0	0.0	0.0	3.0	0.0	0.0	0.0
Asian	2.6	3.7	8.2	7.6	0.0	3.5	4.2	0.0	3.6
Hispanic	8.3	4.4	3.4	1.7	0.0	2.4	6.8	4.0	6.4
Age									
18–24	13.0	10.7	36.0	16.1	18.0	22.4	16.1	17.3	6.7
25–34	22.8	19.0	3.0	4.4	16.9	4.5	15.1	13.3	17.6
35–44	21.4	21.5	18.2	24.7	14.5	20.2	19.1	22.5	18.5
45–54	14.9	19.2	9.7	11.1	20.1	10.8	11.6	16.5	18.7
55–64	11.4	14.0	7.7	16.9	15.3	9.0	16.0	9.4	20.6
65–74	9.9	12.1	23.5	19.9	5.8	33.1	19.3	19.2	17.3
75+	6.6	3.5	1.9	6.9	9.4	0.0	2.7	1.8	0.6
Education									
0–some high school	17.6	3.9	0.0	4.6	0.0	4.8	5.7	1.7	1.9
High school grad	37.3	16.4	20.3	29.6	22.4	16.6	20.3	26.9	16.1
Some college	21.0	21.3	22.2	23.2	21.2	18.0	30.6	17.5	19.9
College grad	14.0	23.8	27.6	11.9	18.0	26.7	16.7	21.5	21.9
Postgrad	9.7	34.6	29.9	30.8	38.4	33.8	26.8	32.3	40.1
Marital Status									
Married	58.8	57.9	33.1	47.7	25.0	47.3	60.8	51.2	63.8
Widowed	7.2	6.4	10.0	15.3	9.4	3.4	8.4	7.3	5.2
Divorced	8.7	9.4	12.4	14.3	33.0	22.5	8.0	15.5	10.7
Separated	2.9	2.1	5.4	3.9	14.5	0.0	2.6	5.0	3.0
Never married	22.3	24.1	39.0	18.8	18.0	26.9	20.1	21.0	17.3
Place of Residence									
Central city/SMSA	32.6	40.6	40.2	31.8	57.7	32.4	37.3	32.8	30.2
Suburbs/SMSA	45.0	49.5	46.0	55.2	42.3	61.0	49.3	59.9	59.3
Rural/non-SMSA	22.4	9.9	13.8	12.9	0.0	6.5	13.5	7.2	10.4

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TABLE 22. Demographic Characteristics of Opera Attendees Who Are Amateur Arts Participants, 1992 (%) (Continued)

	U.S. Adult Population	Opera Attendees	Play Jazz or Classical Music	Sing Choir/ Opera/ Musicals	Act in a Play	Dance Ballet or Other	Create Visual Art Works	Compose Music or Creative Writing	Own Original Art Works
Income[†]									
$0–$14,999	25.2	12.8	32.0	17.0	19.1	11.5	21.6	17.0	11.1
$15,000–$24,999	19.3	11.3	4.0	17.7	10.0	14.2	10.3	4.2	4.0
$25,000–$49,999	36.6	29.2	32.2	36.5	43.8	35.5	29.4	20.3	25.0
$50,000–$74,999	11.9	20.3	10.0	24.0	9.5	19.4	19.2	34.7	28.4
$75,000+	7.0	26.4	21.8	4.7	17.5	19.3	19.4	23.9	31.5

Note: These amateur arts (some in combination) were chosen because the participation rates are high enough to give reasonable estimates. Not all percentages add up to 100.0% due to rounding.
*Because there are relatively few opera attendees in the sample, caution should be used interpreting the figures in this table.
†About 8.4% of those in the survey did not answer the income question; therefore caution should be used with these figures.

As with opera attendees, different amateur arts attract musical theater patrons with different demographic profiles. For example, among musical theater patrons who publicly act in plays, 40.4 percent are married, 45.8 percent are 34 or younger, and 20.8 percent are black. In contrast, among musical theater patrons who own original art works, 65 percent are married, over 50 percent are 35 to 54 years old, and over 90 percent are white. (See Table 23.)

Taking Arts Lessons and Classes

Taking classes is yet another way individuals participate in the arts. The SPPA survey asked questions about lessons and classes taken the previous year and taken during one's lifetime.

As Table 24 shows, over 22 percent of the attendees for any of the selected arts activities said they had taken arts lessons or classes within the previous year. This compares with only 8.6 percent of the general population that had taken lessons. For both the general population and all the selected arts attendees, the highest proportions had studied an instrument or had taken voice lessons within the previous year.

Twenty-six percent of opera attendees, or 1.59 million persons, had taken arts lessons or classes within the last year. Compared with other arts attendees, opera and ballet attendees are the second most likely to have taken arts lessons or classes. (Both groups record a rate of 26 percent. Attendees for performances

TABLE 23. Demographic Characteristics of Musical Theater Attendees Who Are Amateur Arts Participants, 1992 (%)

	U.S. Adult Population	Musical Theater Attendees	Play Jazz or Classical Music	Sing Choir/ Opera/ Musicals	Act in a Play	Dance Ballet or Other	Create Visual Art Works	Compose Music or Creative Writing	Own Original Art Works
U.S. Adult Population			5.4	9.5	1.6	8.2	40.2	9.8	22.2
Musical Theater Attendees	17.4		11.6	17.2	4.2	13.3	51.5	16.9	41.4
Of the percentage of musical theater attendees who played/sang/danced/created the various arts (shown above), the breakdown according to demographic factors is shown below. For example, of the 11.6% of musical theater attendees who play jazz or classical music, 33.8% are male and 66.2% are female.									
Gender									
Male	47.9	41.5	33.8	35.7	48.0	44.6	29.5	43.9	44.2
Female	52.1	58.5	66.2	64.3	52.0	55.4	70.5	56.1	55.8
Race									
White	77.5	84.7	80.4	82.9	76.7	82.1	85.9	85.2	90.2
Black	11.2	9.2	12.3	12.8	20.8	8.9	8.8	9.1	6.2
Native American	0.5	0.4	0.0	0.0	0.0	0.6	0.0	0.0	0.0
Asian	2.6	1.6	3.7	2.8	0.0	2.9	1.7	3.8	0.0
Hispanic	8.3	4.2	3.5	1.5	2.5	5.4	3.7	1.9	3.5
Age									
18–24	13.0	11.8	23.1	7.5	31.0	18.6	14.6	23.0	6.2
25–34	22.8	20.9	12.8	22.6	14.8	22.1	20.1	19.8	17.7
35–44	21.4	22.7	23.6	25.9	27.6	18.7	23.7	18.3	26.8
45–54	14.9	19.1	21.1	21.7	13.6	12.0	18.8	20.6	24.3
55–64	11.4	12.6	11.3	12.5	5.7	11.8	11.1	6.3	12.2
65–74	9.9	9.5	6.0	8.1	2.5	12.3	7.7	8.0	9.2
75+	6.6	3.3	2.2	1.8	4.8	4.5	4.0	3.9	3.6
Education									
0–some high school	17.6	4.1	0.6	1.4	1.3	1.8	3.2	1.4	2.5
High school grad	37.3	25.4	20.9	25.9	27.0	26.7	25.5	21.4	18.8
Some college	21.0	25.8	19.4	27.4	28.0	28.6	28.3	29.0	27.4
College grad	14.0	23.9	35.3	23.2	22.3	24.2	25.9	28.4	26.1
Postgrad	9.7	20.8	23.7	22.1	21.4	18.7	17.1	19.8	25.2
Marital Status									
Married	58.8	59.3	47.1	61.9	40.4	55.8	58.4	48.6	65.0
Widowed	7.2	5.9	5.0	7.3	4.8	5.2	5.4	3.2	4.1
Divorced	8.7	9.4	11.1	10.2	3.3	9.4	10.7	13.0	12.4
Separated	2.9	2.1	4.1	2.4	3.7	3.8	2.0	3.8	1.8
Never married	22.3	23.3	32.7	18.2	47.7	25.9	23.6	31.5	16.8
Place of residence									
Central city/SMSA	32.6	34.4	40.6	34.7	47.6	32.0	36.2	39.5	32.8
Suburbs/SMSA	45.0	51.2	43.0	47.4	41.8	50.9	47.1	46.5	52.2
Rural/non-SMSA	22.4	14.4	16.4	17.9	10.6	17.0	16.6	13.9	15.0

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TABLE 23. Demographic Characteristics of Musical Theater Attendees Who Are Amateur Arts Participants, 1992 (%) (Continued)

	U.S. Adult Population	Musical Theater Attendees	Play Jazz or Classical Music	Sing Choir/ Opera/ Musicals	Act in a Play	Dance Ballet or Other	Create Visual Art Works	Compose Music or Creative Writing	Own Original Art Works
Income*									
$0–$14,999	25.2	10.9	13.6	12.3	10.4	16.8	13.0	14.8	7.9
$15,000–$24,999	19.3	15.7	18.0	10.5	15.6	16.7	15.8	20.1	11.6
$25,000–$49,999	36.6	37.1	36.1	43.9	41.8	31.4	38.2	34.9	33.8
$50,000–$74,999	11.9	19.2	16.8	19.7	13.4	15.0	15.4	16.1	21.5
$75,000+	7.0	17.1	15.5	13.6	17.6	20.0	17.7	14.0	25.1

Note: These amateur arts (some in combination) were chosen because the participation rates are high enough to give reasonable estimates. Not all percentages add up to 100.0% due to rounding.
*About 8.4% of those in the survey did not answer the income question; therefore caution should be used with these figures.

of "other dance" rank first, with a rate of 29.3 percent.) Among opera attendees, music is the most frequented type of lesson or class (8.2 percent), followed by dance other than ballet (6.9 percent), then creative writing (6 percent). Curiously, only 2.8 percent took music appreciation lessons. Compared with the other arts attendees, opera attendees are most likely to take music lessons and least likely to take visual arts lessons and art appreciation or art history.

Twenty-four percent of musical theater attendees, or 7.7 million individuals, took arts lessons or classes during the previous year. Music is the most popular type of lesson or class (5.3 percent), followed by dancing other than ballet (5 percent) and creative writing (4.5 percent).

People have long questioned whether and to what degree arts socialization affects adult attendance. Tables 25 and 26 look at the relationship between arts lessons and attendance among patrons of musical theater and opera.

Music is the reigning art form when it comes to lessons and classes. Almost twice as many persons take music lessons as take lessons in any other arts. Not unexpectedly, opera and musical theater attendees are more likely than the general public to have had arts lessons at every stage of their lives. The rank order of lessons taken by the general population and by opera and musical theater attendees is very similar:

1. music or voice lessons
2. art appreciation
3. music appreciation

TABLE 24. Arts Lessons/Classes Taken During Previous Year, 1992 (%)

		Arts Attendees							
	U.S. Adult Population	Opera	Musical Theater	Classical Music	Jazz	Plays	Ballet	Other Dance	Art Museums
During the last year, took classes/lessons in...									
music (either voice training or an instrument)	2.0	8.2	5.3	7.2	7.3	5.9	6.0	7.4	5.0
acting or theater	0.4	2.0	1.7	1.8	2.5	2.6	2.7	2.4	1.1
ballet	0.1	1.4	0.3	0.7	0.2	0.3	2.0	0.7	0.3
other dance (tap, modern, folk, etc.)	1.4	6.9	5.0	5.0	4.8	3.6	5.5	9.0	3.7
visual arts (sculpture, painting, print making, photography, film making, etc.)	1.6	2.0	3.7	4.3	3.8	4.2	4.3	5.2	4.0
creative writing	1.5	6.0	4.5	4.5	4.5	5.2	4.7	4.8	3.3
art appreciation or art history	1.2	1.7	3.9	4.0	3.1	3.6	5.8	5.9	3.3
music appreciation	0.8	2.8	2.4	3.0	1.4	1.7	3.2	2.4	2.2
any type of lesson/class	8.6	26.0	24.0	24.8	23.3	23.5	26.0	29.3	22.4

4. visual arts lessons
5. either other dance
6. creative writing
7. acting or theater
8. ballet

In addition, the ages at which arts lessons are taken tends to be very similar for all three groups. Thus, most people take music lessons during their elementary/high school years (under age 18); they tend to take art and music appreciation classes during their college years (age 18 to 24); they study ballet primarily during elementary school years (under age 12); the largest proportion study acting or theater in high school or college (age 12 to 24); they take lessons or classes related to visual arts mainly during high school/college years (age 12 to 24) and after age 25; they learn "other dance" throughout life; and they take

TABLE 25. Age at Which Adult Population and Opera and Musical Theater Attendees Took Arts Lessons/Classes, 1992 (%)

	U.S. Adult Population	Opera Attendees	Musical Theater Attendees
Attendance %		3.3	17.4
Type of Lesson and Age When Taken		**% of Attendees**	**% of Attendees**
Music (either voice training or an instrument)	39.6	65.3	60.8
Under 12	20.0	38.3	33.6
12–17	24.5	40.9	37.0
18–24	6.3	20.6	12.6
25 or older	4.2	10.4	9.2
Acting or theater	7.4	19.5	15.4
Under 12	0.9	1.5	2.2
12–17	4.8	11.2	9.2
18–24	2.5	10.0	6.8
25 or older	0.8	1.0	2.3
Ballet	7.0	13.3	14.5
Under 12	5.3	11.2	10.9
12–17	2.0	3.7	3.9
18–24	1.1	2.0	2.8
25 or older	0.4	1.2	0.9
Other dance (tap, modern, folk, etc.)	15.8	28.6	30.6
Under 12	5.6	7.4	10.6
12–17	5.3	10.2	9.5
18–24	3.7	8.1	8.8
25 or older	4.4	9.0	10.3
Visual arts (sculpture, painting, printmaking, photography, film making, etc.)	17.6	30.3	32.5
Under 12	2.1	2.6	3.5
12–17	8.8	10.0	14.4
18–24	7.0	13.2	14.4
25 or older	4.9	12.0	10.6

TABLE 25. Age at Which Adult Population and Opera and Musical Theater Attendees Took Arts Lessons/Classes, 1992 (%) (Continued)

	U.S. Adult Population	Opera Attendees	Musical Theater Attendees
Creative writing	15.6	33.4	30.8
Under 12	0.6	0.8	1.1
12–17	6.0	13.1	11.0
18–24	8.7	17.2	17.9
25 or older	3.1	10.0	7.8
Art appreciation or art history	22.9	49.6	38.7
Under 12	0.7	1.4	0.7
12–17	6.3	9.3	8.4
18–24	14.8	34.5	27.6
25 or older	3.3	10.2	0.7
Music appreciation	18.1	37.6	33.4
Under 12	1.2	2.8	2.0
12–17	7.3	12.7	10.8
18–24	9.9	23.2	20.9
25 or older	1.9	7.3	4.4

Note: The four age categories are not mutually exclusive; they will add up to more than the percentage in the heading.

TABLE 26. Percentages of Adult Population and Selected Arts Attendees Who Have Ever Taken Arts Lessons/Classes, 1992

Group	Percentage
U.S. adult population	57.4
Opera attendees	86.6
Musical theater attendees	82.2
Classical music attendees	85.2
Jazz attendees	84.0
Play attendees	84.2
Ballet attendees	88.9
Other dance attendees	86.5
Art museum attendees	84.0

creative writing classes primarily during high school and college years (age 12 to 24). The congruence between the data for the general population and for opera and musical theater attendees suggests that a set of social norms guides whether and when a person is introduced to an artistic discipline.

Of all the various lessons and classes available, opera attendees are most likely to have studied music at some time in their life (65.3 percent), followed by art appreciation (49.6 percent) and music appreciation (37.6 percent). Among those who studied music, 79.2 percent took music lessons and 15.5 percent had music appreciation classes before they were 18. Music clearly plays an important part in the life of opera attendees. They tend to be introduced to music at an early age and stay connected either by attending live performances, playing a musical instrument, or taking voice lessons.

Choosing from the array of possibilities, musical theater attendees are most likely to have taken music lessons (60.8 percent), then art and music appreciation (38.7 percent and 33.4 percent, respectively). Over 70 percent of those who took music lessons did so during their elementary or high school years; 31.7 percent took music appreciation classes during high school or college.

Over 80 percent of all selected arts attendees have taken a lesson or class in the arts at some point. This compares with less than 60 percent of the general adult population, suggesting a relationship between attendance at the live arts and classes or lessons taken. A table of 1982 data on lessons ever taken can be found in Appendix C.

Summary

Amateur arts attract a larger proportion of the American population than live attendance at the selected arts activities (57.9 percent versus 42.5 percent), but a smaller proportion than media participation (65.1 percent). Only 15.2 percent of the general public are also engaged as amateur-professional arts participants.

Of the many amateur arts included in the survey, opera singing attracts the second-smallest number: only 1.2 percent, or about 370,000 adults. (The smallest percentage, 0.2 percent, dance ballet.) In comparison, 3.8 percent, or 7.06 million adults, are amateur musical theater and operetta singers.

As expected, selected arts attendees are more likely than the general population to engage in "hands-on" arts activities: 80.7 percent of opera attendees and 77.3 percent of all musical theater attendees are also amateur arts participants. The data show that 31.8 percent of the amateur opera participants and 25.4 percent of the musical theater amateurs are amateur-professionals.

Choosing among the many amateur arts activities included in the survey, 8.1 percent of the opera-goers reported they are engaged in amateur opera singing; 2.4 percent sing as amateur-professionals. Opera-goers prefer visual amateur arts activities over musical activities.

Musical theater patrons also prefer visual amateur arts activities, especially weaving/sewing/etc., and owning original art. Only 9.1 percent of their number are engaged in amateur musical theater/operetta singing; 1.8 percent perform as amateur-professionals.

Because a high proportion of opera and musical theater attendees are amateur arts participants, their overall demographic profiles tend to be similar. However, when looking at distinct forms of amateur or amateur-professional activities, such as painting, acting in a play, performing an instrument, and so forth, the profiles of those involved differ significantly.

Only 8.6 percent of the population surveyed had taken arts lessons or classes within the previous year. However, 57.4 percent had taken lessons or classes at some point in their lifetime. In contrast, more than 22 percent of all the selected arts attendees had taken arts lessons or classes within the previous year, and over 80 percent had taken them at some point in their lifetime.

About one quarter of the opera attendees and musical theater attendees (26 percent and 24 percent, respectively) had taken arts lessons or classes within the last year. However, 86.6 percent of opera-goers and 82.2 percent of musical theater attendees had taken arts classes or lessons during their lifetimes.

Both opera and musical theater attendees are introduced to music early in their life. The data show that 79.2 percent of all opera attendees and 70.6 percent of musical theater attendees who took music or voice lessons did so before age 18. Clearly, early exposure to music has some bearing on an adult commitment to a musical art form.

Leisure Activities — Artistic and Other

PART IV

Involvement in Other Arts and Cultural Activities

We have addressed performance attendance, media involvement, personal creation and performance, and attending arts classes as ways in which Americans can be involved in the arts. The 1992 SPPA survey included five additional activities that individuals could engage in: going to art fairs, historical parks, and movies; and reading and listening to literature.

As indicated in Table 27, the general population prefers going to movies and reading literature to attending any of the eight selected arts activities. As expected, arts attendees are significantly more likely to be involved in the five indicated activities than is the general population. This is particularly the case with going to movies and reading literature. About 80 percent of each attendee group enjoy each activity.

Opera and musical theater attendees do not vary much from the other arts attendees in their involvement in the above activities. The percentage of selected arts attendees who go to movies ranges from 79 to 84.5; the percentage who read literature ranges from 78.5 to 83.5; the percentage who go to art fairs ranges

TABLE 27. Participation in Other Arts and Cultural Activities, 1992 (%)

		Selected Arts Attendees							
	U.S. Adult Population	Opera	Musical Theater	Classical Music	Jazz	Plays	Ballet	Other Dance	Art Museums
Live attendance at a benchmark art	42.5	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
Art fairs	40.7	71.1	71.2	72.7	72.2	71.1	71.8	74.9	72.9
Historical parks	34.5	67.1	64.3	68.2	65.8	67.0	68.5	65.1	68.6
Movies	59.0	82.7	82.0	80.6	84.5	84.0	82.0	79.0	81.4
Reading literature	54.2	82.5	78.5	82.6	78.9	81.9	83.5	79.2	80.0
Listening to literature	12.5	33.8	26.3	31.9	30.4	29.1	29.7	31.5	27.4

Note: Read table down. In other words, of those who attend opera, 71.1% also attend art fairs.

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from 71.1 to 74.9; and the percentage who frequent historical parks ranges from 64.3 to 68.6. Listening to literature is not as popular, drawing only 12.5 percent of the general population and 26.3 to 33.8 percent of selected arts attendees.

Comparing Types of Arts Participation

Table 28 compares the four dimensions of arts participation that we have looked at separately in earlier sections of this monograph. As the data illustrate, the arts in America are a vital core of our society. For example, 65.1 percent of the population watch or listen to the arts on the media; 57.9 percent are engaged in artistic performance or creation, and 15.2 percent perform or display their work publicly; 42.5 percent attend one of the selected arts activities at least once a year; and 8.6 percent have taken a class in the arts within the last year. In all, over 150 million adults in the United States participated in the arts in 1992.

TABLE 28. Adult Population's Participation in Any Selected Arts Activities, Opera Activities, and Musical Theater Activities, 1992

	Any Selected Art Activities		Opera Activities		Musical Theater Activities	
Kinds of Participation	Rate (%)	Est. number (millions)	Rate (%)	Est. number (millions)	Rate (%)	Est. number (millions)
Attendance at live arts event	42.5	78.98	3.3	6.13	17.4	32.34
Media	65.1	120.98	18.1	33.64	20.6	38.28
Personal arts participation						
Amateur	57.9	107.60	1.2	2.23	3.8	7.06
Amateur-Professional	15.2	28.25	0.3	0.56	0.7	1.30
Arts classes during last year	8.6	15.98	NA*		NA*	
Any arts participation	80.8	150.16	18.7	34.75	30.8	57.24

*Questions about opera and musical theater lessons were not asked; the closest question asked whether the respondent had taken music lessons. While we cannot discern from the survey how many individuals specifically took opera or musical theater/operetta lessons as adults, the number would be small, as few persons take adult arts lessons.

While only 3.3 percent of the population attend opera, 18.1 percent listen to or watch opera via the media. Only 1.2 percent of the population sing opera professionally or for personal pleasure. Considering all of the dimensions of opera participation, 18.7 percent of the adult U.S. population (34.7 million persons) participate in operatic activities.

By contrast, 17.4 percent of the population attend musical theater, 20.6 percent listen to musicals/operettas on the media, and 3.8 percent sing musicals/operettas. Thus, about 30.8 percent (57.2 million persons) participate in musical theater/operetta in one form or another.

Looking at all the types of arts participation included in the SPPA survey, we see that both the general population and the attendees of selected arts activities participate extensively. However, arts attendees, as expected, are significantly more involved in all aspects of arts participation. (See Table 29.)

Among the general population, over half watch or listen to the arts via some form of media (65.1 percent), go to movies (59 percent), perform or create art (57.9 percent), and read literature (54.2 percent); 42.5 percent attend live arts events; and 40.7 percent go to art fairs. A smaller proportion visit historical parks (34.5 percent), perform or display their art publicly (15.2 percent), listen to literature (12.5 percent), and take arts classes (8.6 percent).

For all the selected arts attendees, media commands the largest proportion of participants (91 to 96.3 percent), followed by attending movies (79 to 84.5 percent), reading literature (78.5 to 83.5 percent), and involvement in any amateur arts (77.3 to 86.6 percent).

Among opera attendees, 94.9 percent participate in the arts via the media, 82.7 percent attend movies, 82.5 percent read literature, and 80.7 percent participate in amateur arts activities. While opera attendees participate in other arts activities at lower rates, these rates are still substantially higher than those for the general population. For example, 26 percent of opera-goers take arts classes, compared with 8.6 percent of the general population.

Compared with the other selected arts attendees, musical theater attendees have either the lowest or next to lowest proportions for *all* of the activities except two: they are the most likely to participate in a public arts performance (32.1 percent) and rank fifth out of the eight arts groups in taking adult arts classes (24 percent). Thus, while they are more akin to other arts attendees than to the general population in their involvement in the arts, musical theater attendees are the closest of all the arts groups to the general population.

Involvement in Nonartistic Leisure Activities

Arts participation of any kind can be considered a leisure activity (excluding those who are arts professionals), representing a choice among other leisure

TABLE 29. Comparison of Types of Arts Participation, 1992 (%)

		Selected Arts Attendees							
	U.S. Adult Population	Opera	Musical Theater	Classical Music	Jazz	Plays	Ballet	Other Dance	Art Museums
Attendance at a live selected art event	42.5	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
Art fairs	40.7	71.1	71.2	72.7	72.2	71.1	71.8	74.9	72.9
Historical parks	34.5	67.1	64.3	68.2	65.8	67.0	68.5	65.1	68.6
Movies	59.0	82.7	82.0	80.6	84.5	84.0	82.0	79.0	81.4
Reading literature	54.2	82.5	78.5	82.6	78.9	81.9	83.5	79.2	80.0
Listening to literature	12.5	33.8	26.3	31.9	30.4	29.1	29.7	31.5	27.4
Any media arts participation (TV, radio, CDs, etc.)	65.1	94.9	91.0	96.3	95.3	91.7	93.9	91.3	91.6
Watch arts on TV/VCR	54.5	89.3	83.2	90.2	86.9	83.4	86.8	84.7	84.2
Listen to arts on radio	43.9	81.1	72.9	82.7	84.8	74.6	81.1	72.2	73.9
Listen to arts on CDs/tapes/records	35.3	76.4	64.5	74.6	79.3	68.4	75.7	66.1	65.6
Any amateur arts involvement	57.9	80.7	77.3	83.5	79.7	80.0	82.2	86.6	80.9
Participate in visual arts	49.1	72.5	68.0	75.4	68.9	71.5	72.9	74.2	72.4
Write or compose	9.8	16.7	16.9	23.1	24.2	20.4	23.4	22.4	18.6
Participate in performing arts	19.8	37.1	34.5	40.8	37.3	34.2	40.8	50.2	31.6
Any amateur-professional involvement	15.2	31.8	25.4	33.7	30.0	27.4	26.8	33.5	25.1
Amateur-professional participation in visual arts	6.3	12.2	10.1	13.6	12.4	10.4	11.2	13.1	11.6
Writing or music composition published	1.6	5.7	2.9	4.4	5.7	2.6	2.4	4.7	2.8
Amateur-professional participation in performing arts	9.4	20.9	32.1	29.6	22.2	26.0	8.4	14.8	14.6
Adult art classes	8.6	26.0	24.0	24.8	23.3	23.5	26.0	29.3	22.4

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activities. Thus, it is instructive to see how arts attendees are involved in non-artistic/cultural activities, and how their participation in arts activities compares with their participation in other leisure activities. Table 30 presents data related to involvement in non-artistic/cultural activities.

Individuals who attend the selected arts activities are more likely than the general population to engage in non-artistic/cultural activities. Among the general population, exercise attracts the largest proportion (59.7 percent), followed by gardening (54.7 percent) and going to amusement parks (50.2 percent). The lowest ranking activities are outdoor activities (34.1 percent) and charitable activities (32.6 percent). In comparison, selected arts attendees participate in all of these non-artistic/cultural activities at higher rates.

Like the general population, all the selected arts attendees rank exercising first as their activity of choice, participating at rates ranging from 78.4 to 81.6 percent. With a participation rate ranging from 48.1 to 50.4 percent, outdoor activities place last for all arts groups except "other dance" and art museum attendees, for whom charity work ranks lowest.

Among opera attendees, the first-choice activity is exercise, with a participation rate of 80.7 percent, followed by gardening (61.7 percent) and home improvements (58.9 percent). Outdoor activities are the last choice among opera attendees, with a participation rate of 48.1 percent.

Looking at musical theater attendees, 80.2 percent exercise, followed by 63.1 percent who garden and 61.8 percent who go to amusement parks. Outdoor activities rank last, drawing 49.5 percent of the musical theater attendees.

Table 31 compiles the data for all the artistic and nonartistic activities covered in the 1992 SPPA survey and ranks the activities according to their rates of participation among the general population.

Looking at the 19 artistic and nonartistic activities included in the 1992 SPPA survey, the arts emerge as a vital part of American life. Four arts activities drew over 50 percent of the general population: arts participation via the media, movies, creating or performing art, and reading literature. Media participation in the arts ranked second among all leisure activites (65.1 percent); attending movies fourth (59 percent); amateur arts participation fifth (57.9 percent); reading literature seventh (54.2 percent). Attending selected arts activities ranked tenth (42.5 percent), three positions above attendance at professional sports events (36.8 percent).[8]

Table 32 ranks the top 18 leisure activities for opera and musical theater attendees. (Attendance at selected arts activities, which appears in Table 31, does not appear in this list for the obvious reason that 100 percent of the surveyed population participates.)

The most notable difference between the rank order of leisure activities by

TABLE 30. Involvement in Non-Artistic/Cultural Activities by Adult Population and Selected Arts Attendees, 1992 (%)

		Selected Arts Attendees							
	U.S. Adult Population	Opera	Musical Theater	Classical Music	Jazz	Plays	Ballet	Other Dance	Art Museums
Professional sports events	36.8	52.1	53.4	56.7	59.4	54.3	53.9	56.9	53.4
Playing sports	38.8	49.4	53.8	55.8	62.4	55.3	53.5	57.7	55.5
Exercising	59.7	80.7	80.2	80.9	81.6	78.4	80.8	78.4	79.9
Outdoor activities	34.1	48.1	49.5	49.3	50.4	48.3	44.9	54.6	52.5
Home improvements	47.6	58.9	59.7	61.1	56.6	55.9	63.3	59.0	60.1
Gardening	54.7	61.7	63.1	68.7	61.3	63.4	63.2	65.4	66.7
Charity	32.6	49.9	52.1	58.7	50.8	54.5	53.4	53.7	50.3
Amusement parks	50.2	53.0	61.8	56.5	65.6	60.7	60.5	66.1	63.4

Note: Read table down. For example, among those who attend opera, 48.1% engage in outdoor activities.

the general population and by opera and musical theater attendees is that the latter two tend to participate at significantly higher rates, whether in artistic or nonartistic activities. However, it is remarkable how similar the rank order of leisure activities is for all three groups, in particular for opera and musical theater attendees. Watching or listening to the arts on the media ranks second among the general population, first for opera attendees, and second for musical theater attendees.

Among arts activities, going to movies, reading literature, and participating in amateur arts rank among the top seven activities for all three groups. Going to art fairs ranks seventh for both opera and musical theater attendees and eleventh for the general population.

Among nonartistic activities, exercising places among the top six for all three groups. Gardening ranks sixth for the general population and ninth for both opera and musical theater attendees.

For all three groups, taking adult arts classes, participating in any amateur-professional activity, and listening to literature are the arts activities that rank the lowest.

TABLE 31. Rank Order of Leisure Activities Among U.S. Adult Population, 1992

Activity	% Participating
1. TV watching	96.4
2. Any arts on media	65.1
3. Exercising	59.7
4. Movies	59.0
5. Any amateur arts participation	57.9
6. Gardening	54.7
7. Reading literature	54.2
8. Amusement parks	50.2
9. Home improvements	47.6
10. Selected arts attendance	42.5
11. Art fairs	40.7
12. Playing sports	38.8
13. Professional sports events	36.8
14. Historical parks	34.5
15. Outdoor activities	34.1
16. Charity	32.6
17. Any amateur-professional arts participation	15.2
18. Listening to literature	12.5
19. Adult art classes	8.6

Summary

Involvement in the arts can be seen as a choice among different types of leisure activities. Viewed as such, Americans show a strong preference for the arts. Choosing among the 19 leisure activities included in the SPPA survey, approximately 65 percent of the population indicated they watch or listen to an art form on the media, 59 percent go to movies, nearly 58 percent are involved in performing or creating art, and more than 54 percent read literature. Only watching TV, exercising, gardening, and going to amusement parks also attract over 50 percent of the population.

Selected arts attendees are more involved than the general population in all forms of leisure activities (both artistic and nonartistic). Yet for the general population and for opera and musical theater attendees, the rank order of preferred leisure activities is remarkably similar: TV watching, participating in arts via the media, and attending movies top the list of preferred activities, with listening to literature, involvement in public arts performances or displays, and taking adult arts classes at the bottom.

TABLE 32. Rank Order of Leisure Activities Among Opera and Musical Theater Attendees, 1992

Opera Attendees			Musical Theater Attendees		
	Activity	% Participating		Activity	% Participating
1.	Any arts on media	94.9	1.	TV watching	96.3
2.	TV watching	94.8	2.	Any arts on media	91.0
3.	Movies	82.7	3.	Movies	82.0
4.	Reading literature	82.5	4.	Exercising	80.2
5.	Any amateur arts participation	80.7	5.	Reading literature	78.5
6.	Exercising	80.7	6.	Any amateur arts participation	77.3
7.	Art fairs	71.1	7.	Art fairs	71.2
8.	Historical parks	67.1	8.	Historical parks	64.3
9.	Gardening	61.7	9.	Gardening	63.1
10.	Home improvements	58.9	10.	Amusement parks	61.8
11.	Amusement parks	53.0	11.	Home improvements	59.7
12.	Professional sports events	52.1	12.	Playing sports	53.8
13.	Charity	49.9	13.	Professional sports events	53.4
14.	Playing sports	49.4	14.	Charity	52.1
15.	Outdoor activities	48.1	15.	Outdoor activities	49.5
16.	Listening to literature	33.8	16.	Listening to literature	26.3
17.	Any amateur-professional arts participation	31.8	17.	Any amateur-professional arts participation	25.4
18.	Adult art classes	26.0	18.	Adult art classes	24.0

Note: By definition, 100% of opera and musical theater attendees attend a selected art; thus there are only 18 categories.

Attitudes Toward the Arts

PART V

The Desire to Attend More Arts Performances

An adult's involvement in the arts is volitional. Thus, the status of present-day arts participation can be considered a fair reading of the degree to which the populous is involved in the arts. It is not, however, a measure of the degree to which they would *like* to be involved. The SPPA surveys attempted to measure a desire for greater or lesser involvement by asking whether individuals would like to attend selected arts performances more often and which ones they would choose to attend more often.[9] The survey results are summarized in Table 33.

A statistically significant increase took place between 1982 and 1992 in Americans' desire to attend more performances of all of the selected art forms. In 1992, 71.4 percent[10] of the population expressed a desire to attend more of these arts. Though the 71.4 percent includes both attendees and nonattendees, it is high, considering that only 42.5 percent of the population actually attend the selected arts. Although respondents may overstate their interest, this still suggests a fairly large untapped audience for the arts—an estimated 132 million

TABLE 33. Percentages of Adult Population Who Want to Attend More Selected Arts Performances, 1982 and 1992

Arts Activity	1982 (%)	1992 (%)	Change in Percent 1982–1992
Opera	7.4	11.0	3.6
Musicals	32.5	36.2	3.8
Classical music	18.1	25.4	7.3
Jazz	18.1	25.2	7.1
Plays	24.5	33.9	9.4
Ballet	11.7	18.3	6.6
Other dance*	NA	23.8	NA
Art museums	30.7	37.6	6.9
None of the above*	NA	28.6	NA

Note: All changes statistically significant at 95% confidence level
*Questions referring to "none of the above" and "other dance" were not asked in 1982.

adults. The question remains how this predisposition can be brought to the muses.

The 1992 survey shows that 3.3 percent of the U.S. adult population attend opera, while 11 percent desire to see more opera—more than three times the number that attend. This represents about 20.4 million persons. While this includes both those who already attend opera and those who do not, it probably indicates potential for an increased opera audience.

In 1982, musicals ranked first among the art forms the general population wanted to see more of (32.5 percent of those surveyed expressed such a desire). In 1992, 36.2 percent of those surveyed said they want to see more musicals; but this art form dropped to second place, after art museums, which 37.6 percent of those surveyed said they wanted to attend more frequently. In terms of numbers of individuals, about 70 million persons wanted to attend art museums more frequently, and about 67 million wanted to attend more musicals. Notably, this correlates with attendance preferences: attendance at art museums is the most frequent selected arts activity, followed by attendance at musicals.

Table 34 shows how arts attendees feel about attending more arts performances. As expected, arts attendees are significantly more likely than the general population to express a desire to attend more of the arts (in 1992, 93.4 percent versus 71.4 percent). For most of the arts groups, their own art form is the first or second choice among those they would like to attend more often.

However, opera attendees' first choice among the arts they desire to see more often is not opera, but musicals (72.5 percent express such a desire), followed by classical music (59.1 percent) and plays (54.8 percent). The selected arts groups and the general population place opera last among all the art forms they would like to see more of. A much larger percentage of opera-goers (49.4 percent) want to attend more opera than do any of the other arts attendees. The opera-goers are followed by 31.1 percent of the ballet attendees and 26.7 percent of the classical music attendees. Of all the arts groups, jazz attendees are the least likely to want to attend more opera. (Only 17.5 percent express such a desire.)

Musical theater attendees' first choice of an art form they would like to attend more often is musicals (71.6 percent express such a desire), followed by plays (60.5 percent) and art museums (48.2 percent). As noted, musicals are the first choice among opera-goers (72.5 percent), ballet attendees (65.8 percent), and classical music goers (63.0 percent). Attendees of jazz performances and plays rank musicals second among the art forms they would like to attend more of, and "other dance" and art museum attendees rank musicals third. Clearly musicals have a strong appeal both for the population as a whole and for the selected arts attendees.

Using these tables as a guide, a development officer interested in increasing ticket sales within a particular art form would have to decide where the effort

TABLE 34. Percentages and Numbers of Adults and Selected Arts Attendees Who Want to Attend More Arts Performances, 1992

		Arts Attendees							
	U.S. Adult Population	Opera	Musical Theater	Classical Music	Jazz	Plays	Ballet	Other Dance	Art Museums
Attendance rate (%)		3.3	17.4	12.5	10.6	13.5	4.7	7.1	26.7
Desire to Attend More . . .									
		Percentage who want to attend more							
Opera	11.0	49.4	19.8	26.7	17.5	19.1	31.1	20.2	19.6
Musical theater	36.2	72.5	71.6	63.0	58.0	61.4	65.8	51.9	56.1
Classical music	25.4	59.1	44.6	62.0	39.9	45.8	56.4	43.8	45.1
Jazz	25.2	42.9	37.9	41.5	69.4	40.1	40.7	43.5	40.1
Plays	33.9	54.8	60.5	58.7	57.5	70.6	59.3	53.8	57.0
Ballet	18.3	41.4	33.6	39.7	30.4	33.6	63.0	35.9	33.6
Other dance	23.8	34.0	36.9	35.1	36.2	36.6	41.0	49.6	34.2
Art museums	37.6	43.1	48.2	50.1	50.9	48.8	45.2	54.0	61.4
None of the above	28.6	0.6	4.4	3.3	3.8	4.4	3.1	4.8	4.8
		Estimated number (millions)*							
Opera	20.4	3.0	6.4	6.2	3.4	4.8	2.7	2.7	9.7
Musical theater	67.3	4.4	23.1	14.6	11.4	15.4	5.7	6.8	27.8
Classical music	47.2	3.6	14.4	14.4	7.9	11.5	4.9	5.8	22.4
Jazz	46.8	2.6	12.3	9.6	13.7	10.1	3.6	5.7	19.9
Plays	63.0	3.4	19.6	13.6	11.3	17.7	5.2	7.1	28.3
Ballet	34.0	2.5	10.9	9.2	6.0	8.4	5.5	4.7	16.7
Other dance	44.2	2.1	11.9	8.2	7.1	9.2	3.6	6.5	17.0
Art museums	69.9	2.6	15.6	11.6	10.0	12.2	3.9	7.1	30.5
None of the above	53.1	0.0	1.4	0.8	0.7	1.1	0.3	0.6	2.4

*Estimated number of adults was calculated by multiplying 185.838 million by the percentages (to one decimal place) above. For benchmark attendees, percentage that want to attend more was multiplied by attendance rate, then by population figure. Thus, for opera attendees, 49.4% of 3.3% of 185.838 million equals 3.0 million.

would be best spent. For example, a development officer interested in increasing opera ticket sales could solicit from the 49.4 percent of the 6.13 million opera-goers who expressed a desire to attend more opera. This would net 3 million potential candidates. On the other hand, the development officer could opt to solicit from the the larger pool of 49.6 million persons who attend arts museums; 19.6 percent of them stated a desire to attend more opera, resulting in 9.7 million potential candidates. One could net 60,000 new ticket sales if 2 percent of all potential opera-goers bought tickets, whereas 97,000 new ticket sales would result if only 1 percent of the potential art museum candidates bought tickets.

Demographic Profiles of Those Who Want to Attend More Performances

Opera

Table 35 presents a demographic profile of people who want to attend more performances of opera and musical theater.

Almost 3 million adults (1.6 percent of the adult U.S. population) are opera-goers who want to attend more opera. Looking at this group's demographic characteristics, we find a large proportion are white (83.2 percent), are 55 to 74 years old (38.5 percent), have postgraduate degrees (37.2 percent), are married (58.9 percent), live in the suburbs (60.5 percent), and have incomes of $50,000 or more (52.1 percent). Not surprisingly, this profile strongly resembles the profile of the larger group made up of all those who currently attend—with the following differences: opera-goers who want to attend more include a larger proportion of Asians, and they are older and more likely to live in the suburbs.

Over 17 million adults (9.3 percent of the general population) are not opera-goers but wish to attend. This group tends to be predominantly female (61.1 percent), white (83.3 percent), falling about equally in the age categories between 25 and 64 years old, and spread over the educational spectrum (28.4 percent are high school graduates; 28.5 percent have some college; 19.2 percent are college graduates; and 14.9 percent have postgraduate education). Most of them are married (59.2 percent) and middle class (41.6 percent in the $25,000 to $49,999 annual income bracket). Compared with current opera attendees, non-opera-going aspirants are more likely to be female, Hispanic, 75 or older, less well educated, and less wealthy.

Recalling that only 3.3 percent of the population currently attend opera, the percentage of nonattendees who want to see opera (9.3 percent of the population) is significant. Does opera appeal to a wider audience than has been assumed? Are opera companies missing individuals who have a genuine interest but who cannot attend due to a variety of barriers? Expanding the opera audience would require consideration of the potential audience. Among the 11 percent of the population who express a desire to attend more opera, those who already attend and those who do not reveal significantly different demographic profiles.

Musical Theater

As Table 35 indicates, 12.9 percent of all musical theater attendees would like to see more musical theater. Their demographics are strikingly similar to the larger group made up of all musical theater attendees. The aspirants are

TABLE 35. Demographic Characteristics of Those Wanting to Attend More Opera and Musical Theater, 1992 (%)

	U.S. Adult Population	All Current Opera Attendees	Those Wanting More Opera		All Current Musical Theater Attendees	Those Wanting More Musical Theater	
			Opera Attendees	Non-attendees		Musical Theater Attendees	Non-attendees
U.S. Adult Population		3.3	1.6	9.3	17.4	12.9	23.3
Of the percentage of the adult U.S. population that wishes to attend more opera and musical theater (shown above), the breakdown according to demographic factors is shown below. For example, of the 9.3% of the nonattending population who wish to attend more opera, 38.9% are male and 61.1% are female.							
Gender							
Male	47.9	45.0	45.7	38.9	41.5	39.2	39.5
Female	52.1	55.0	54.3	61.1	58.5	60.8	60.5
Race							
White	77.5	84.7	83.2	83.3	84.7	86.7	82.7
Black	11.2	6.6	5.0	7.6	9.2	8.5	9.1
Native American	0.5	0.6	0.9	0.2	0.4	0.1	0.2
Asian	2.6	3.7	5.4	2.6	1.6	1.4	2.2
Hispanic	8.3	4.4	5.5	6.3	4.2	3.3	3.3
Age							
18–24	13.0	10.7	12.9	9.3	11.8	10.9	11.5
25–34	22.8	19.0	14.8	14.4	20.9	18.4	23.4
35–44	21.4	21.5	14.9	20.6	22.7	23.3	20.0
45–54	14.9	19.2	16.6	18.6	19.1	20.2	14.7
55–64	11.4	14.0	20.9	16.4	12.6	13.2	11.7
65–74	9.9	12.1	17.6	12.2	9.5	10.6	11.9
75+	6.6	3.5	2.3	8.6	3.3	3.4	6.8
Education							
0–some high school	17.6	3.9	3.0	9.1	4.1	2.7	9.9
High school grad	37.3	16.4	21.5	28.4	25.4	23.6	34.6
Some college	21.0	21.3	22.5	28.5	25.8	26.9	27.3
College grad	14.0	23.8	15.8	19.2	23.9	25.9	17.1
Postgrad	9.7	34.6	37.2	14.9	20.8	20.9	20.9
Marital status							
Married	58.8	57.9	58.9	59.2	59.3	59.6	60.8
Widowed	7.2	6.4	8.7	9.0	5.9	6.0	7.6
Divorced	8.7	9.4	9.4	10.3	9.4	10.6	7.4
Separated	2.9	2.1	2.3	3.2	2.1	2.5	2.9
Never married	22.3	24.1	20.7	18.3	23.3	21.2	21.3

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TABLE 35. Demographic Characteristics of Those Wanting to Attend More Opera and Musical Theater, 1992 (%) (Continued)

	U.S. Adult Population	All Current Opera Attendees	Those Wanting More Opera		All Current Musical Theater Attendees	Those Wanting More Musical Theater	
			Opera Attendees	Non-attendees		Musical Theater Attendees	Non-attendees
Place of residence							
Central city/SMSA	32.6	40.6	33.3	36.3	34.4	32.6	33.0
Suburbs/SMSA	45.0	49.5	60.5	44.0	51.2	53.6	48.0
Rural/non-SMSA	22.4	9.9	6.2	19.7	14.4	13.8	19.1
Income*							
$0–$14,999	25.2	12.8	10.3	21.7	10.9	8.7	21.4
$15,000–$24,999	19.3	11.3	8.7	16.0	15.7	14.5	18.1
$25,000–$49,999	36.6	29.2	28.8	41.6	37.1	36.4	38.3
$50,000–$74,999	11.9	20.3	25.1	11.2	19.2	19.3	14.3
$75,000+	7.0	26.4	27.0	66.0	17.1	21.2	7.9

Note: Not all percentages add up to 100.0% due to rounding.
*About 8.4% of those in the survey did not answer the income question; therefore, caution should be used with these figures.

predominantly female (60.8 percent), white (86.7 percent), middle-aged (56.7 percent between ages 35 and 64), well educated (73.7 percent have at least some college education), married (59.6 percent), suburban residents (53.6 percent), and economically comfortable or wealthy (76.9 percent with incomes of $25,000 or more).

Over 43 million adults (23.3 percent of the general population) do not attend musical theater, but would like to. The profiles of these aspirants vary significantly from those of the general musical theater attendees. The aspirants include more Asians (2.2 percent versus 1.6 percent); a much larger proportion of persons aged 65 years and older (28.7 percent versus 12.8 percent); more persons with less education (44.5 percent had high school diplomas or less versus 29.5 percent of current attendees); more rural residents (19.1 percent versus 14.4 percent); and more people with incomes below $14,999 (21.4 percent versus 10.9 percent).

Combining the almost 24 million adults who currently attend musical theater and wish to see more with the over 43 million who do not attend but would like to, musical theater has a total potential audience of over 67 million. Persons involved in promoting musical theater may find it worthwhile to

consider how the genre can become more inclusive, reaching out to include multicultural populations, the elderly, the less affluent, the less educated, and more rural residents.

Music Preferences

Table 36 shows that, among the general population, interest in almost all musical forms increased between 1982 and 1992. Country-western and folk (contemporary) were the only two that showed a decrease in the percentage of people expressing a preference (decreasing by 6.3 and 2.1 percentage points, respectively). Regardless, country-western remains the most preferred musical type, with 51.8 percent of the population expressing a liking for it, followed by mood/easy listening (48.9 percent), then rock (43.5 percent). Opera and rap are the least popular musical forms, attracting only 12.1 percent and 11.6 percent of the population, respectively.

Compared with the general population, selected arts attendees are more likely to listen to every type of music except country-western. More than 54 percent of the arts attendees like classical/chamber music, for example, compared with slightly more than 33 percent of the general population.

Compared with arts attendees as a whole and with the general population, opera attendees show a stronger preference for most types of music. Their first choice is classical music (preferred by 74.0 percent), followed by show tunes/operetta (69.8 percent), then mood/easy listening (65.1 percent). Curiously, in 1992 opera music ranked seventh among opera-goers' preferred types of music, with 56.4 percent expressing a liking for it. In 1982 opera music was opera-goers' third choice.

Between 1982 and 1992 the percentage of opera attendees expressing a preference increased for all types of music except folk and—ironically—opera. The percentage of opera attendees expressing a preference for opera music dropped from 59.8 percent in 1982 to 56.4 percent in 1992.

Musical theater attendees' first choice in music is mood/easy listening (liked by 67.7 percent), followed by classical/chamber music (58.2 percent), then blues/R&B (57.8 percent). Musicals/operetta ranked fourth in 1992, appealing to 55.5 percent of all musical theater attendees. In 1982 this genre ranked third. Between 1982 and 1992 there was an increased preference for all musical forms except folk and country-western.

The question asking respondents to identify their favorite type of music reveals a somewhat altered picture (see Table 37). Country-western still emerges with the highest percentage of followers in the general population (21.4 percent), followed by rock (14.2 percent), hymns/gospel (9.4 percent), and

TABLE 36. Music Preferences, 1982 and 1992 (%)

Music Preferences ("Do you like to listen to . . .")	U.S. Adult Population		Attendees at Any Selected Arts*		Opera Attendees		Musical Theater Attendees	
	1982	1992	1982	1992	1982	1992	1982	1992
Classical/Chamber	27.4	33.3	45.2	54.2	68.0	74.0	47.0	58.2
Opera	9.5	12.1	16.4	19.8	59.8	56.4	18.3	23.6
Show tunes/ Operetta	22.9	27.5	41.0	44.9	64.0	69.8	48.8	55.5
Jazz	26.0	33.9	40.1	50.9	52.2	59.1	38.0	52.3
Reggae	NA	19.1	NA	29.0	NA	27.3	NA	28.8
Rap	NA	11.6	NA	14.1	NA	10.3	NA	13.8
Soul/Blues/R&B	26.7		36.7		40.9		36.2	
Soul		24.1		33.2		28.5		32.9
Blues/R&B		40.3		56.0		61.5		57.8
Latin/Salsa	NA	19.7	NA	26.9	NA	29.7	NA	27.0
Big band	32.2	34.8	44.3	48.1	57.1	60.8	46.4	53.0
Parade/March	NA	18.3	NA	24.0	NA	29.4	NA	26.0
Country-Western	58.1	51.8	54.6	50.6	41.1	45.8	52.6	49.1
Bluegrass	24.4	29.4	28.9	34.6	29.8	36.8	28.1	34.1
Rock	35.3	43.5	41.9	53.8	32.8	41.9	37.5	53.2
Ethnic/National	NA	21.6	NA	30.3	NA	39.0	NA	31.9
Folk (contemporary)†	24.8	22.7	36.2	33.7	42.6	41.8	39.2	36.0
Mood/Easy listening	47.8	48.9	62.4	62.5	58.9	65.1	66.4	67.7
New Age	NA	15.3	NA	24.2	NA	33.7	NA	24.9
Choral/Glee club	NA	14.2	NA	21.9	NA	30.8	NA	25.1
Hymns/Gospel	36.0	38.4	35.7	42.7	37.6	37.7	35.3	43.4
Barbershop	14.5	NA	19.8	NA	28.4	NA	22.0	NA

Note: NA indicates questions were not asked.
*Selected arts include opera, classical music, ballet, plays, jazz, musical theater, and art museums. "Other dance" was not included in 1982 and for comparative purposes is excluded in these figures for 1992.
†The wording of the question was changed between 1982 and 1992.

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mood/easy listening (9.1 percent). These four musical forms were the four top favorites in 1982 as well. However, 13.3 percent of the general population claimed they had no favorite.

Opera attendees' favorite music by far in both 1982 and 1992 was classical/chamber, with 28.8 percent and 19 percent claiming this category as their favorite in the two years, respectively. Their next choices in 1992 were rock (8.6 percent), then jazz (8.3 percent) and mood/easy listening (7.5 percent). Similar to the general population, a large proportion of opera attendees claimed they had no favorite type of music (14.5 percent).

Musical theater attendees' favorite type of music in 1992 was rock (14.5 percent), then mood/easy listening (12.3 percent) and country-western (12.1 percent). The largest proportion claimed they had no favorite type of music (14.8 percent).

Summary

More people appear to want to frequent the fine arts than actually do so. In 1992, 71.4 percent of the population expressed a desire to attend more of the eight selected arts, compared with the 42.5 percent who actually attended. As well, while the actual percentage of adults who attended the selected arts did not increase significantly between 1982 and 1992 (the increase was only about 2 percentage points), the percentage of people who said they would like to attend more arts performances increased significantly in the various arts categories, ranging from 3.6 percentage points for opera to 9.4 percentage points for plays.

In 1992, 11 percent of the population wanted to see more opera (1.6 percent of the population identified themselves as opera-goers who want to see more opera, and 9.3 percent were nonattendees who want to attend). More than three times as many individuals expressed a desire to attend opera as actually attend (11 percent versus 3.3 percent).

Opera attendees who want to attend more frequently resemble current attendees in general, although their numbers include slightly more Asians, suburbanites, and older folks. The nonattendees who want to attend more, on the other hand, are a different ilk. Compared with current attendees, more of their numbers are female, Hispanic, very old, less educated, and not as wealthy.

In 1982, musicals ranked first as the surveyed art form individuals wanted to attend more frequently, with 32.5 percent of the population expressing such a desire. In 1992, musicals were second to art museums: 36.2 percent of the public wanted to attend more musicals, 37.6 percent wanted to go to art museums more frequently. Compared with the 36.2 percent who wanted to attend more, 17.4 percent of the adult public actually attended musicals. Among

TABLE 37. Favorite Type of Music, 1982 and 1992 (%)

	U.S. Adult Population	Attendees at Any Selected Arts*	Opera Attendees	Musical Theater Attendeees
Favorite Music ("Which type do you like best?")				
		1982		
Classical/Chamber	6.8	11.8	28.8	13.3
Opera	0.6	0.8	2.9	1.0
Show tunes/Operetta	2.4	4.1	9.6	6.1
Jazz	3.4	6.2	5.6	5.8
Soul/Blues/R&B	4.5	4.0	2.6	3.7
Big band	5.8	5.4	6.3	5.9
Country-Western	23.6	13.7	2.3	11.6
Bluegrass	0.9	0.7	0.0	0.7
Rock	15.0	14.9	4.7	12.6
Folk (contemporary)†	1.3	2.2	1.9	2.1
Mood/Easy listening	13.9	17.6	12.8	18.8
Hymns/Gospel	11.0	6.4	4.2	5.5
Barbershop	0.3	0.2	0.8	0.4
No type best	7.6	9.3	10.5	9.4
Other/all	2.9	2.7	7.0	3.2
Totals 1982	100.0	100.0	100.0	100.1
		1992		
Classical/Chamber	6.0	9.3	19.0	9.6
Opera	0.6	0.9	5.5	1.5
Show tunes/Operetta	1.5	2.1	5.4	2.9
Jazz	5.2	8.2	8.3	7.9
Reggae	0.9	1.0	2.3	0.9
Rap	1.3	0.9	0.0	0.6
Soul	1.7	1.9	2.9	1.5
Blues/R&B	2.5	3.2	2.7	3.0
Latin/Salsa	2.6	1.2	1.0	0.6
Big band	4.0	4.7	4.8	5.4
Parade/March	0.3	0.4	0.0	0.4
Country-Western	21.4	12.8	5.6	12.1
Bluegrass	0.6	0.8	0.0	0.7
Rock	14.2	15.6	8.6	14.5
Ethnic/National	2.7	1.8	1.5	1.1
Folk (contemporary)†	0.9	1.5	1.9	1.2
Mood/Easy listening	9.1	10.1	7.5	12.3
New Age	1.5	2.7	4.3	2.5
Choral/Glee Club	0.2	0.2	0.0	0.2

TABLE 37. Favorite Type of Music, 1982 and 1992 (%) (Continued)

	U.S. Adult Population	Attendees at Any Selected Arts*	Opera Attendees	Musical Theater Attendeees
Hymns/Gospel	9.4	6.8	4.2	6.2
No type best	13.3	13.9	14.5	14.8
Totals 1992	99.9	100.0	100.0	99.9

Note: The number of choices varied from 1982 to 1992, and so the exact percentages of the U.S. adult population are not comparable between years. Not all percentages add up to 100.0% due to rounding.

*Selected arts include opera, classical music, ballet, plays, jazz, musicals, and art museums. "Other dance" was not included in 1982 and for comparative purposes is excluded in these figures for 1992.

†The wording of the question was changed between 1982 and 1992.

those who wanted to attend more, about one-third were current attendees (comprising 12.9 percent), and two-thirds were not current attendees (23.3 percent).

The profiles of musical theater attendees who want to attend more parallel those of the general musical theater attendees. However, the profiles of nonattendees who want to go are quite different. More of their ranks are Asian, older, less educated, rural, and less economically advantaged.

Clearly there are categories of persons who express interest in attending opera and musical theater who are outside the traditional audiences. Whether and how they could be included may present a challenge for each art profession.

Despite showing a decrease in attendance between 1982 and 1992, American musicals/operetta remains popular among both the general population as well as attendees of other fine arts. For all of the selected arts attendees except those who attend jazz, plays, "other dance," and art museums, musicals/operetta is their first choice of art form they would like to see more of. Among these attendees, it is their second or third choice.

Opera attendees appear to be real music buffs. Compared with the general population and with other arts attendees, a larger percentage of them express a liking for various types of music.

Related Research

PART VI

Opera and musical theater companies submit records to service organizations that publish regional and national overviews of their respective fields. Attendance rates and audience figures provided by some of these organizations allow some comparisons with SPPA attendance rates.

Opera

The national service organization that serves opera is OPERA America. It conducts annual surveys of its membership of professional American and Canadian opera companies. Although its attendance figures combine both American and Canadian companies, OPERA America estimates that about 10 percent of its attendance is Canadian. In any given year, approximately 5 percent of all North American opera companies are not members of OPERA America, and the annual survey is not always inclusive of all members.[11]

OPERA America defines a professional opera company as a nonprofit organization with an annual budget of at least $100,000 that produces and performs at least two performances of two staged productions each season, employs at least one full-time general/artistic/music director plus a professional manager on a full-time or seasonal basis, and uses an orchestra and paid professional artists for production. Data from OPERA America show that the number of professional opera companies in the United States increased from 80 in 1982 to 100 in 1992.

Excluding the 10 percent attendance attributed to Canadian companies according to OPERA America, for 1992 the estimated total U.S. opera attendance was 6.3 million. This included attendance at performances with paid admissions, plus estimated attendance at free performances and other events sponsored by opera companies, including lectures, dress rehearsals, and educational previews. The SPPA survey estimated the audience at 10.31 million by adding up the number of times respondents said they attended during the year.[12] The higher SPPA attendance figure would include attendance at nonprofessional productions, such as those at colleges and universities and opera clubs.

Musical Theater

The League of American Theatres and Producers, Inc., tracks data on Broadway and touring companies and compiles data from a number of other national theater organizations. The following are their estimates of Broadway attendance from the 1981–82 to the 1992–93 seasons, including musicals and plays:[13]

Season	Attendance (in millions)
1981–82	10.1
1982–83	8.4
1983–84	7.9
1984–85	7.4
1985–86	6.6
1986–87	7.05
1987–88	8.14
1988–89	7.97
1989–90	8.03
1990–91	7.32
1991–92	7.37
1992–93	7.86

In any given Broadway season, musicals tend to outnumber plays. Broadway attendance reflects the SPPA national trend between 1982 and 1992 in terms of the declining attendance at musicals.

The following are the League's estimates and calculations of theater (musicals and plays) attendance in the entire United States for the 1991 fiscal year (see Notes for sources of data):

Professional Theater Total	51,665,198
Broadway	7,320,000[14]
Broadway National and Bus and Truck Tours	17,700,000[15]
Nonprofit Professional Theater	16,645,198[16]
Other Regional Musical Theater	5,000,000[17]
Dinner Theater	5,000,000[18]

The League calculated that musicals accounted for 67 percent of the attendance. This amounts to 36,265,682 persons attending musical theater in the 1990–91 season.[19] National data from the SPPA estimated U.S. attendance

for musicals to be 65.25 million persons. This was calculated by adding up the number of times respondents said they attended during the year.[20]

The demographic data of Broadway musical theater attendees indicate that the majority are female (61.8 percent), about a third are between the ages of 35 and 49 (32.7 percent), and another third are 50 or older (32.6 percent). Most are married (54.8 percent), although a large proportion are single (32.1 percent). Twenty-one percent are in the $50,000 to $75,000 income bracket, while 46.7 percent have incomes over $75,000. Nearly two-thirds (64.7 percent) have college degrees or more, and more than a fourth (28.8 percent) have graduate degrees.[21]

The profile of the Broadway musical theater attendee reflects that of the SPPA musical theater attendee, but is more extreme. Broadway-goers are more likely to be female, somewhat older, wealthier, and more highly educated.

Summary

The larger audience estimates for both opera and musical theater/operetta tracked by the SPPA survey versus the service organizations are due, in part, to their different data sources. The service organizations obtain their data from ticket sales reported by professional opera and theater organizations. Neither OPERA America nor the League's membership includes the total universe of national professional and semiprofessional organizations; this reduces their audience estimates.

The SPPA survey obtained attendance estimates by interviewing a random U.S. adult population sample based on their recollections of attending opera/musicals within the last 12 months; recollections could be inflated. As well, attendance included semiprofessional and nonprofessional productions, such as those produced by colleges and community organizations, which would increase the attendance figures.

Taking into consideration the differences in data sources, the discrepancy between the audience estimates collected by service organizations and the SPPA survey is still substantial and should be questioned further.

Appendix A

Survey of Public Participation in the Arts Questionnaire, 1992

INTRODUCTION – Now I have some questions about your leisure activities. The Bureau of the Census is collecting this information for the National Endowment for the Arts. The survey is authorized by Title 20, United States Code, section 954 and Title 13, United States Code, section 8. Your participation in this interview is voluntary and there are no penalties for not answering some or all of the questions. *(If PERSONAL INTERVIEW, hand respondent the Privacy Act Statement, SPPA-13.)*

PGM 3

1. **The following questions are about YOUR activities during the LAST 12 months—between _____ 1, 19 ___, and _____ ___, 19 ___.**

   With the exception of elementary or high school performances, did YOU go to a live jazz performance during the LAST 12 MONTHS?

   010 ○☐No

   Yes – **About how many times did you do this during the LAST 12 MONTHS?**

   ☐☐☐ Number of times

2. **(With the exception of elementary or high school performances,) Did you go to a live classical music performance such as symphony, chamber, or choral music during the LAST 12 MONTHS?**

   011 ○☐No

   Yes – **About how many times did you do this during the LAST 12 MONTHS?**

   ☐☐☐ Number of times

3. **(With the exception of elementary or high school performances,) Did you go to a live opera during the LAST 12 MONTHS?**

   012 ○☐No

   Yes – **About how many times did you do this during the LAST 12 MONTHS?**

   ☐☐☐ Number of times

4. **(With the exception of elementary or high school performances,) Did you go to a live musical stage play or an operetta during the LAST 12 MONTHS?**

   013 ○☐No

   Yes – **About how many times did you do this during the LAST 12 MONTHS?**

   ☐☐☐ Number of times

5. **(With the exception of elementary or high school performances,) Did you go to a live performance of a non-musical stage play during the LAST 12 MONTHS?**

   014 ○☐No

   Yes – **About how many times did you do this during the LAST 12 MONTHS?**

   ☐☐☐ Number of times

6. **(With the exception of elementary or high school performances,) Did you go to a live ballet performance during the LAST 12 MONTHS?**

   015 ○☐No

   Yes – **About how many times did you do this during the LAST 12 MONTHS?**

   ☐☐☐ Number of times

7. **(With the exception of elementary or high school performances,) Did you go to a live dance performance other than ballet, such as modern, folk, or tap during the LAST 12 MONTHS?**

   016 ○☐No

   Yes – **About how many times did you do this during the LAST 12 MONTHS?**

   ☐☐☐ Number of times

8. **(During the LAST 12 MONTHS,) Did you visit an ART museum or gallery?**

   017 ○☐No

   Yes – **About how many times did you do this during the LAST 12 MONTHS?**

   ☐☐☐ Number of times

9. **(During the LAST 12 MONTHS,) Did you visit an ART fair or festival, or a CRAFT fair or festival?**

   018 ○☐No

   Yes – **About how many times did you do this during the LAST 12 MONTHS?**

   ☐☐☐ Number of times

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10. (During the LAST 12 MONTHS,) Did you visit an historic park or monument, or tour buildings, or neighborhoods for their historic or design value?

019 0☐No
Yes – **About how many times did you do this during the LAST 12 MONTHS?**

☐☐☐ Number of times

11. With the exception of books required for work or school, did you read any books during the LAST 12 MONTHS?

020 0☐No
Yes – **About how many books did you read during the LAST 12 MONTHS?**

☐☐☐ Number of books

12. (During the LAST 12 MONTHS,) Did you read any –

Read answer categories

a. **Plays?** 021 1☐No 2☐Yes

b. **Poetry?** 022 1☐No 2☐Yes

c. **Novels or short stories?** 023 1☐No 2☐Yes

13. (During the LAST 12 MONTHS,) Did you listen to –

a. **A reading of poetry, either live or recorded?** 024 1☐No 2☐Yes

b. **A reading of novels or books either live or recorded?** 025 1☐No 2☐Yes

14a. (During the LAST 12 MONTHS,) Did you watch a jazz performance on television or a video (VCR) tape?

026 1☐No – *Skip to item 14c*
Yes – **Was that on TV, VCR, or both?**
2☐TV
3☐VCR
4☐Both

b. **About how many times did you do this in the LAST 12 MONTHS?**

027 ☐☐☐ Number of times

c. **(During the LAST 12 MONTHS,) Did you listen to jazz on radio?**

028 1☐No
2☐Yes

d. **(During the LAST 12 MONTHS,) Did you listen to jazz records, tapes, or compact discs?**

029 1☐No
2☐Yes

15a. (During the LAST 12 MONTHS,) Did you watch a classical music performance on television or a video (VCR) tape?

030 1☐No – *Skip to item 15c*
Yes – **Was that on TV, VCR, or both?**
2☐TV
3☐VCR
4☐Both

b. **About how many times did you do this (in the LAST 12 MONTHS)?**

031 ☐☐☐ Number of times

c. **(During the LAST 12 MONTHS,) Did you listen to classical music on radio?**

032 1☐No
2☐Yes

d. **(During the LAST 12 MONTHS,) Did you listen to classical music records, tapes or compact discs?**

033 1☐No
2☐Yes

16a. (During the LAST 12 MONTHS,) Did you watch an opera on television or a video (VCR) tape?

034 1☐No – *Skip to item 16c*
Yes – **Was that on TV, VCR, or both?**
2☐TV
3☐VCR
4☐Both

b. **About how many times did you do this (in the LAST 12 MONTHS)?**

035 ☐☐☐ Number of times

c. **(During the LAST 12 MONTHS,) Did you listen to opera music on radio?**

036 1☐No
2☐Yes

d. **(During the LAST 12 MONTHS,) Did you listen to opera music records, tapes, or compact discs?**

037 1☐No
2☐Yes

17a. With the exception of movies, did you watch a musical stage play or an operetta on television or a video (VCR) tape during the LAST 12 MONTHS?

038 1☐No – *Skip to item 17c*
Yes – **Was that on TV, VCR, or both?**
2☐TV
3☐VCR
4☐Both

b. **About how many times did you do this (in the LAST 12 MONTHS)?**

039 ☐☐☐ Number of times

c. **(During the LAST 12 MONTHS,) Did you listen to a musical stage play or an operetta on radio?**

040 1☐No
2☐Yes

d. **(During the LAST 12 MONTHS,) Did you listen to a musical stage play or an operetta on records, tapes, or compact discs?**

041 1☐No
2☐Yes

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18a. With the exception of movies, situation comedies, or TV series, did you watch a non-musical stage play on television or a video (VCR) tape during the LAST 12 MONTHS?

042 1☐No – *Skip to item 19a*
Yes – **Was that on TV, VCR, or both?**
2☐TV
3☐VCR
4☐Both

b. About how many times did you do this (in the LAST 12 MONTHS)?

043 ☐☐☐ Number of times

c. (During the LAST 12 MONTHS,) Did you listen to a radio performance of a non-musical stage play?

044 1☐No
2☐Yes

19a. With the exception of music videos, did you watch on television or a video (VCR) tape dance such as ballet, modern, folk, or tap during the LAST 12 MONTHS?

045 1☐No – *Skip to item 20a*
Yes – **Was that on TV, VCR, or both?**
2☐TV
3☐VCR
4☐Both

b. About how many times did you do this (in the LAST 12 MONTHS)?

046 ☐☐☐ Number of times

20a. (During the LAST 12 MONTHS,) Did you watch a program about artists, art works, or art museums on television or a video (VCR) tape?

047 1☐No – *Skip to item 21a*
Yes – **Was that on TV, VCR, or both?**
2☐TV
3☐VCR
4☐Both

b. About how many times did you do this (in the LAST 12 MONTHS)?

048 ☐☐☐ Number of times

21a. I'm going to read a list of events that some people like to attend. If you could go to any of these events as often as you wanted, which ones would you go to MORE OFTEN than you do now? I'll read the list. Go to –

Mark (X) all that apply.

053 1☐**Jazz music performances**
2☐**Classical music performances**
3☐**Operas**
4☐**Musical plays or operettas**
5☐**Non-musical plays**
6☐**Ballet performances**
7☐**Dance performances other than ballet**
8☐**Art museums or galleries**
9☐None of these – *Skip to item 22a*

If only one is chosen, skip to item 22a
If more than one is chosen, ask –

b. Which of these would you like to do most?

054 ☐☐ Category number
00☐No one thing most

22a. The following questions are about your participation in other leisure activities.

Approximately how many hours of television do you watch on an average day?

055 ☐☐ Number of hours

b. During the LAST 12 MONTHS, did YOU go out to the movies?

056 1☐No
2☐Yes

c. With the exception of youth sports, did you go to any amateur or professional sports events during the LAST 12 MONTHS?

057 1☐No
2☐Yes

d. During the LAST 12 MONTHS, did you go to an amusement or theme park, a carnival, or a similar place of entertainment?

058 1☐No
2☐Yes

e. During the LAST 12 MONTHS, did you jog, lift weights, walk, or participate in any other exercise program?

059 1☐No
2☐Yes

f. During the LAST 12 MONTHS, did you participate in any sports activity, such as softball, basketball, golf, bowling, skiing, or tennis?

060 1☐No
2☐Yes

g. Did you participate in any outdoor activities, such as camping, hiking, or canoeing during the LAST 12 MONTHS?

061 1☐No
2☐Yes

h. Did you do volunteer or charity work during the LAST 12 MONTHS?

062 1☐No
2☐Yes

i. Did you make repairs or improvements on your own home during the LAST 12 MONTHS?

063 1☐No
2☐Yes

j. Did you work with indoor plants or do any gardening for pleasure during the LAST 12 MONTHS?

064 1☐No
2☐Yes

23a. (During the LAST 12 MONTHS,) Did you work with pottery, ceramics, jewelry, or do any leatherwork or metalwork?

065 1☐No – *Skip to item 24a*
2☐Yes

b. Did you publicly display any of your works?

066 1☐No
2☐Yes

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24a. **(During the LAST 12 MONTHS,) Did you do any weaving, crocheting, quilting, needlepoint, or sewing?**

[067] 1☐No – *Skip to item 25a*
2☐Yes

b. **Did you publicly display any of your works?**

[068] 1☐No
2☐Yes

25a. **(During the LAST 12 MONTHS,) Did you make photographs, movies, or video tapes as an artistic activity?**

[069] 1☐No – *Skip to item 26a*
2☐Yes

b. **Did you publicly display any of your works?**

[070] 1☐No
2☐Yes

26a. **(During the LAST 12 MONTHS,) Did you do any painting, drawing, sculpture, or printmaking activities?**

[071] 1☐No – *Skip to item 27a*
2☐Yes

b. **Did you publicly display any of your works?**

[072] 1☐No
2☐Yes

27a. **With the exception of work or school, did you do any creative writing such as stories, poems, or plays during the LAST 12 MONTHS?**

[073] 1☐No – *Skip to item 28a*
2☐Yes

b. **Were any of your writings published?**

[074] 1☐No
2☐Yes

28a. **Did you write or compose any music during the LAST 12 MONTHS?**

[075] 1☐No – *Skip to item 29a*
2☐Yes

b. **Was your musical composition played in a public performance or rehearsed for a public performance?**

[076] 1☐No
2☐Yes

29a. **Do you own any original pieces of art, such as paintings, drawings, sculpture, prints, or lithographs?**

[077] 1☐No – *Skip to item 30a*
2☐Yes

b. **Did you purchase or acquire any of these pieces during the LAST 12 MONTHS?**

[078] 1☐No
2☐Yes

30a. **During the LAST 12 MONTHS, did you perform or rehearse any jazz music?**

[079] 1☐No – *Skip to item 31a*
2☐Yes

30b. **Did you play any jazz in a public performance or rehearse for a public performance?**

[080] 1☐No
2☐Yes

31a. **During the LAST 12 MONTHS, did you play any classical music?**

[081] 1☐No – *Skip to item 32a*
2☐Yes

b. **Did you play classical music in a public performance or rehearse for a public performance?**

[082] 1☐No
2☐Yes

32a. **During the LAST 12 MONTHS, did you sing any music from an opera?**

[083] 1☐No – *Skip to item 33a*
2☐Yes

b. **Did you sing in a public opera performance or rehearse for a public performance?**

[084] 1☐No
2☐Yes

33a. **During the LAST 12 MONTHS, did you sing music from a musical play or operetta?**

[085] 1☐No – *Skip to item 33c*
2☐Yes

b. **Did you sing in a public performance of a musical play or operetta or rehearse for a public performance?**

[086] 1☐No
2☐Yes

c. **During the LAST 12 MONTHS, did you sing in a public performance with a chorale, choir, or glee club or other type of vocal group, or rehearse for a public performance?**

[087] 1☐No
2☐Yes

34. **(During the LAST 12 MONTHS,) Did you act in a public performance of a non-musical play or rehearse for a public performance?**

[088] 1☐No
2☐Yes

35a. **(During the LAST 12 MONTHS,) Did you dance any ballet?**

[089] 1☐No – *Skip to item 36a*
2☐Yes

b. **Did you dance ballet in a public performance or rehearse for a public performance?**

[090] 1☐No
2☐Yes

36a. **(During the LAST 12 MONTHS,) Did you do any dancing other than ballet such as modern, folk, or tap?**

[091] 1☐No – *Skip to item 37a*
2☐Yes

b. **Did you dance modern, folk, or tap in a public performance?**

[092] 1☐No
2☐Yes

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37a. I'm going to read a list of some types of music. As I read the list, tell me which of these types of music you like to listen to?

Mark (X) all that apply.

093
- 1 ☐ **Classical/Chamber music**
- 2 ☐ **Opera**
- 3 ☐ **Operetta/Broadway musicals/Show tunes**
- 4 ☐ **Jazz**
- 5 ☐ **Reggae (Reg gay)**
- 6 ☐ **Rap music**
- 7 ☐ **Soul**
- 8 ☐ **Blues/Rhythm and blues**
- 9 ☐ **Latin/Spanish/Salsa**
- 10 ☐ **Big band**
- 11 ☐ **Parade/Marching band**
- 12 ☐ **Country-western**
- 13 ☐ **Bluegrass**
- 14 ☐ **Rock**
- 15 ☐ **The music of a particular Ethnic/National tradition**
- 16 ☐ **Contemporary folk music**
- 17 ☐ **Mood/Easy listening**
- 18 ☐ **New age music**
- 19 ☐ **Choral/Glee club**
- 20 ☐ **Hymns/Gospel**
- 21 ☐ All
- 22 ☐ None/Don't like to listen to music – *Skip to item 38a*

b. If only one category is marked in 37a, enter code in 37b without asking. Which of these do you like best?

099 ☐☐ Category number

00 ☐ No one type best

38a. Have you EVER taken lessons or classes in music – either voice training or playing an instrument?

100
- 1 ☐ No – *Skip to item 39a*
- 2 ☐ Yes

b. Did you take these lessons when you were –
Read categories. (Do not read category 4 if respondent is under 25 years old.)
Mark (X) all that apply.

101
- 1 ☐ **Less than 12 years old**
- 2 ☐ **12–17 years old**
- 3 ☐ **18–24 years old**
- 4 ☐ **25 or older**

CHECK ITEM A

Refer to item 38b

Is box 1 or 2 marked in item 38b?

☐ No – *Skip to Check Item B*

☐ Yes – *Ask item 38c*

38c. Were these lessons or classes offered by the elementary or high school you were attending or did you take these lessons elsewhere?

102
- 1 ☐ Elementary/high school
- 2 ☐ Elsewhere
- 3 ☐ Both

CHECK ITEM B

Refer to item 38b

If box 4 is marked in item 38b, ASK item 38d

If not – is box 2 or 3 marked in item 38b AND the respondent is under 25 years old?

☐ No – *Skip to item 39a*

☐ Yes – *Ask item 38d*

38d. Did you take any of these lessons or classes in the past year?

103
- 1 ☐ No
- 2 ☐ Yes

39a. (Have you EVER taken lessons or classes) in visual arts such as sculpture, painting, print making, photography, or film making?

104
- 1 ☐ No – *Skip to item 40a*
- 2 ☐ Yes

b. Did you take these lessons when you were –
Read categories. (Do not read category 4 if respondent is under 25 years old.)
Mark (X) all that apply.

105
- 1 ☐ **Less than 12 years old**
- 2 ☐ **12–17 years old**
- 3 ☐ **18–24 years old**
- 4 ☐ **25 or older**

CHECK ITEM C

Refer to item 39b

Is box 1 or 2 marked in item 39b?

☐ No – *Skip to Check Item D*

☐ Yes – *Ask item 39c*

39c. Were these lessons or classes offered by the elementary or high school you were attending or did you take these lessons elsewhere?

106
- 1 ☐ Elementary/high school
- 2 ☐ Elsewhere
- 3 ☐ Both

CHECK ITEM D

Refer to item 39b

If box 4 is marked in item 39b, ASK item 39d

If not – is box 2 or 3 marked in item 39b AND the respondent is under 25 years old?

☐ No – *Skip to item 40a*

☐ Yes – *Ask item 39d*

39d. Did you take any of these lessons or classes in the past year?

107
- 1 ☐ No
- 2 ☐ Yes

40a. (Have you EVER taken lessons or classes) in acting or theater?

108
- 1 ☐ No – *Skip to item 41a*
- 2 ☐ Yes

b. Did you take these lessons when you were –
Read categories. (Do not read category 4 if respondent is under 25 years old.)
Mark (X) all that apply.

109
- 1 ☐ **Less than 12 years old**
- 2 ☐ **12–17 years old**
- 3 ☐ **18–24 years old**
- 4 ☐ **25 or older**

CHECK ITEM E

Refer to item 40b

Is box 1 or 2 marked in item 40b?

☐ No – *Skip to Check Item F*

☐ Yes – *Ask item 40c*

40c. Were these lessons or classes offered by the elementary or high school you were attending or did you take these lessons elsewhere?

110
- 1 ☐ Elementary/high school
- 2 ☐ Elsewhere
- 3 ☐ Both

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CHECK ITEM F

Refer to item 40b

If box 4 is marked in item 40b, ASK item 40d

If not – Is box 2 or 3 marked in item 40b AND the respondent is under 25 years old?

☐ No – *Skip to item 41a*
☐ Yes – *Ask item 40d*

40d. Did you take any of these lessons or classes in the past year?

107 1☐ No
2☐ Yes

41a. (Have you EVER taken lessons or classes) in ballet?

112 1☐ No – *Skip to item 42a*
2☐ Yes

b. Did you take these lessons when you were –
Read categories. (Do not read category 4 if respondent is under 25 years old.)
Mark (X) all that apply.

113 1☐ **Less than 12 years old**
2☐ **12–17 years old**
3☐ **18–24 years old**
4☐ **25 or older**

CHECK ITEM G

Refer to item 41b

Is box 1 or 2 marked in item 41b?

☐ No – *Skip to Check item H*
☐ Yes – *Ask item 41c*

41c. Were these lessons or classes offered by the elementary or high school you were attending or did you take these lessons elsewhere?

114 1☐ Elementary/high school
2☐ Elsewhere
3☐ Both

CHECK ITEM H

Refer to item 41b

If box 4 is marked in item 41b, ASK item 41d

If not – Is box 2 or 3 marked in item 41b AND the respondent is under 25 years old?

☐ No – *Skip to item 42a*
☐ Yes – *Ask item 41d*

41d. Did you take any of these lessons or classes in the past year?

115 1☐ No
2☐ Yes

42a. (Have you EVER taken lessons or classes) in dance, other than ballet such as modern, folk or tap?

116 1☐ No – *Skip to item 43a*
2☐ Yes

b. Did you take these lessons when you were –
Read categories. (Do not read category 4 if respondent is under 25 years old.)
Mark (X) all that apply.

117 1☐ **Less than 12 years old**
2☐ **12–17 years old**
3☐ **18–24 years old**
4☐ **25 or older**

CHECK ITEM I

Refer to item 42b

Is box 1 or 2 marked in item 42b?

☐ No – *Skip to Check item J*
☐ Yes – *Ask item 42c*

42c. Were these lessons or classes offered by the elementary or high school you were attending or did you take these lessons elsewhere?

118 1☐ Elementary/high school
2☐ Elsewhere
3☐ Both

CHECK ITEM J

Refer to item 42b

If box 4 is marked in item 42b, ASK item 42d

If not – Is box 2 or 3 marked in item 42b AND the respondent is under 25 years old?

☐ No – *Skip to item 43a*
☐ Yes – *Ask item 42d*

42d. Did you take any of these lessons or classes in the past year?

119 1☐ No
2☐ Yes

43a. Have you EVER taken lessons or classes in creative writing?

120 1☐ No – *Skip to item 44a*
2☐ Yes

b. Did you take these lessons when you were –
Read categories. (Do not read category 4 if respondent is under 25 years old.)
Mark (X) all that apply.

121 1☐ **Less than 12 years old**
2☐ **12–17 years old**
3☐ **18–24 years old**
4☐ **25 or older**

CHECK ITEM K

Refer to item 43b

Is box 1 or 2 marked in item 43b?

☐ No – *Skip to Check item L*
☐ Yes – *Ask item 43c*

43c. Were these lessons or classes offered by the elementary or high school you were attending or did you take these lessons elsewhere?

122 1☐ Elementary/high school
2☐ Elsewhere
3☐ Both

CHECK ITEM L

Refer to item 43b

If box 4 is marked in item 43b, ASK item 43d

If not – Is box 2 or 3 marked in item 43b AND the respondent is under 25 years old?

☐ No – *Skip to item 44a*
☐ Yes – *Ask item 43d*

43d. Did you take any of these lessons or classes in the past year?

123 1☐ No
2☐ Yes

44a. (Have you EVER taken a class) in art appreciation or art history?

124 1☐ No – *Skip to item 45a*
2☐ Yes

b. Did you take this class when you were –
Read categories. (Do not read category 4 if respondent is under 25 years old.)
Mark (X) all that apply.

125 1☐ **Less than 12 years old**
2☐ **12–17 years old**
3☐ **18–24 years old**
4☐ **25 or older**

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CHECK ITEM M

Refer to item 44b

Is box 1 or 2 marked in item 44b?

☐ No – *Skip to Check Item N*
☐ Yes – *Ask item 44c*

44c. Was this class offered by the elementary or high school you were attending or did you take this class elsewhere?

126 1 ☐ Elementary/high school
2 ☐ Elsewhere
3 ☐ Both

CHECK ITEM N

Refer to item 44b

If box 4 is marked in item 44b, ASK item 44d.

If not – Is box 2 or 3 marked in item 44b AND the respondent is under 25 years old?

☐ No – *Skip to item 45a*
☐ Yes – *Ask item 44d*

44d. Did you take any of these lessons or classes in the past year?

127 1 ☐ No
2 ☐ Yes

45a. (Have you EVER taken a class) in music appreciation?

128 1 ☐ No – *Skip to item 46a*
2 ☐ Yes

b. Did you take this class when you were –
Read categories. (Do not read category 4 if respondent is under 25 years old.)
Mark (X) all that apply.

129 ✳
1 ☐ **Less than 12 years old**
2 ☐ **12–17 years old**
3 ☐ **18–24 years old**
4 ☐ **25 or older**

CHECK ITEM O

Refer to item 45b

Is box 1 or 2 marked in item 45b?

☐ No – *Skip to Check Item P*
☐ Yes – *Ask item 45c*

45c. Was this class offered by the elementary or high school you were attending or did you take this class elsewhere?

130 1 ☐ Elementary/high school
2 ☐ Elsewhere
3 ☐ Both

CHECK ITEM P

Refer to item 45b

If box 4 is marked in item 45b, ASK item 45d.

If not – Is box 2 or 3 marked in item 45b AND the respondent is under 25 years old?

☐ No – *Skip to item 46a*
☐ Yes – *Ask item 45d*

45d. Did you take this class in the past year?

131 1 ☐ No
2 ☐ Yes

46a. What is the highest grade (or year) of regular school your FATHER completed?

132
01 ☐ 7th grade or less
02 ☐ 8th grade
03 ☐ 9th–11th grades
04 ☐ 12th grade
05 ☐ College (did not complete)
06 ☐ Completed college (4+ years)
07 ☐ Post graduate degree (M.A., Ph.D., M.D., J.D., etc.)
08 ☐ Don't know

b. What is the highest grade (or year) of regular school your MOTHER completed?

133
01 ☐ 7th grade or less
02 ☐ 8th grade
03 ☐ 9th–11th grades
04 ☐ 12th grade
05 ☐ College (did not complete)
06 ☐ Completed college (4+ years)
07 ☐ Post graduate degree (M.A., Ph.D., M.D., J.D., etc.)
08 ☐ Don't know

CHECK ITEM Q

Is this the LAST household member to be interviewed?

☐ No – *Go back to the NCS-1 and interview the next eligible NCS household member*
☐ Yes – *END INTERVIEW*

Notes

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Appendix B

Additional Tables and Text on Media Participation

Arts Participation via TV or VCR by Selected Arts Attendees

Arts attendees are significantly more likely to watch the arts on TV or VCR than is the general public. There is a tendency for each arts group to be high in both attendance and media participation within their own art form. That is, opera attendees also tend to be high TV and VCR watchers of opera; jazz-goers tend to be high consumers of jazz on TV and VCR, and so on.

Opera-goers tend to be the arts buffs in comparison with the other arts groups. In both 1982 and 1992, opera attendees were more likely to watch all the art forms on TV and VCR than were the other arts groups, except for jazz and ballet attendees, who had higher rates of media participation in their respective art forms. Among opera-goers, between 1982 and 1992 watching classical music, jazz, and arts programs on TV/VCR increased 1.0, 7.6, and 6.4 percentage points, respectively. Watching the other arts decreased, especially plays and ballet, which dropped by 21 and 14.1 percentage points, respectively.

The rank order of TV/VCR watching of various art forms has altered among opera-goers between 1982 and 1992. Watching classical music programs has remained first (66.2 percent and 67.2 percent). In 1982 plays were second (64.7 percent), followed by ballet (56.5 percent); jazz was last (36 percent). In 1992, watching programs on artists/art museums was second (57.5 percent), and ballet was last (42.4 percent).

Among musical theater patrons, between 1982 and 1992 watching performances of classical music, jazz, and programs on artists/art museums increased by 3.6, 8.6, and 15.9 percentage points, respectively. Watching musicals and plays on TV/VCR decreased significantly, by 6.5 and 15.1 percentage points, respectively. The rank order of preferred art forms on TV/VCR among musical theater attendees changed between 1982 and 1992. In 1982 their first choice was watching plays (50.8 percent). In 1992, it was watching programs on artists/art museums (55.1 percent). For both years, second choice was watching classical music programs, and least favored was watching opera.

TABLE B-1. Arts Participation via TV or VCR by Selected Arts Attendees, 1982 and 1992 (%)

Types of Arts on TV or VCR[†]		U.S. Adult Population	Selected Arts Attendees: Opera	Musical Theater	Classical Music	Jazz	Plays	Ballet	Other Dance*	Art Museums
Opera	1982	12.0	54.7	23.8	35.1	19.7	26.8	29.0	—	25.8
	1992	12.1	48.2	24.7	31.3	23.3	26.7	34.1	26.7	24.5
Musicals	1982	20.3	49.5	43.8	49.1	34.8	42.3	44.5	—	39.4
	1992	16.9	48.2	37.3	39.3	32.0	37.1	40.1	35.1	32.7
Classical music	1982	24.7	66.2	46.4	62.1	41.4	48.4	59.2	—	48.8
	1992	26.3	67.2	50.0	64.8	47.8	50.5	58.3	50.0	49.7
Jazz	1982	18.1	36.0	30.7	37.6	51.1	31.5	38.7	—	33.1
	1992	21.9	43.6	39.3	46.5	60.4	40.3	41.9	45.2	41.0
Plays	1982	25.9	64.7	50.8	56.4	46.6	57.4	60.9	—	50.9
	1992	18.1	43.7	35.7	39.5	35.5	42.0	38.0	38.0	34.5
Ballet/ Dance	1982	16.3	56.5	34.1	46.6	36.0	37.7	57.0	—	36.5
	1992	19.6	42.4	35.8	42.3	36.8	35.5	53.0	49.2	35.9
Artists/ Museums	1982	22.8	51.1	39.2	50.1	42.7	40.4	46.8	—	47.2
	1992	32.2	57.5	55.1	62.3	59.4	55.4	58.7	60.5	59.7

*"Other dance" was not a category in 1982.
†"VCR" was not included in 1982. Although VCRs existed, they were not in widespread use and the number of videotape titles was quite limited.

Viewership has remained high over the years among arts attendees, especially opera-goers. Changes in preferences between art forms may be a function of shifting tastes and/or the availability of arts television programs and VCRs.

Arts Participation via Tapes/Records/CDs Among Selected Arts Attendees

Arts attendees are more likely to listen to jazz, musicals, opera, and classical music on tapes/records/CDs than is the general population. Among the general population, changes in listening patterns between 1982 and 1992 were negligible.

TABLE B-2. Arts Participation via Tapes/Records/CDs by Selected Arts Attendees, 1982 and 1992 (%)

		U.S. Adult Population	Selected Arts Attendees: Opera	Musical Theater	Classical Music	Jazz	Plays	Ballet	Other Dance*	Art Museums
Types of Arts on Tapes/ Records/CDs†										
Opera	1982	7.4	45.2	16.0	25.3	11.6	19.7	28.9	–	17.0
	1992	6.9	41.8	17.0	23.6	15.5	17.6	23.5	17.1	16.2
Musicals	1982	8.4	38.4	22.9	29.7	18.2	24.7	35.5	–	23.2
	1992	5.7	24.3	17.9	19.4	16.0	18.1	19.6	15.5	14.8
Classical	1982	22.1	62.9	43.7	65.6	46.0	49.9	67.2	–	50.6
music	1992	23.8	63.1	49.4	63.2	50.0	51.3	63.8	49.3	49.2
Jazz	1982	20.2	27.4	33.2	38.1	65.5	40.0	48.0	–	37.4
	1992	20.6	47.9	39.5	45.4	67.9	42.9	48.7	44.5	41.0

*"Other dance" was not a category in 1982.
†The media products for listening to the arts have changed during the 10-year period. In 1982 records and cassette tapes were the mass media products available. In 1992, tapes and CDs were the products available.

Opera attendees are tape/record/CD listeners. In both 1982 and 1992, opera attendees were significantly more likely than their selected arts counterparts to listen to operas and musicals on tapes and CDs. In 1982 and 1992, classical music was their preference (62.9 percent and 63.1 percent). Jazz was the least listened to art form in 1982 (27.4 percent), and musicals had that distinction in 1992 (24.3 percent). Between 1982 and 1992, fewer listened to opera and musicals on tapes/records/CDs (down 3.4 and 14.1 percentage points, respectively), while more listened to jazz (up 20.4 percentage points).

Musical theater patrons in both 1982 and 1992 were less likely in general to be tape and CD listeners than were other selected arts attendees. In both years, they were least likely to listen to opera (16 percent and 17 percent) and most likely to listen to classical music on tapes/records/CDs (43.7 percent and 49.4 percent). Between 1982 and 1992, even among musical theater attendees, listening to musicals decreased 5 percentage points, while listening to opera, classical music, and jazz increased 1.0, 5.7, and 6.3 percentage points, respectively.

Unlike the trend in TV/VCR watching, musical theater and opera attendees in this 10-year period listened less to their respective art form on tapes/

records/CDs. There was a significant drop in listening to musicals on tapes/records/CDs for all selected arts attendees. One wonders whether this pattern reflects a preference for other types of media participation, such as TV/VCR watching, or a decrease in recording products.

Consistently, listening to musicals on tapes/records/CDs has decreased among the general population and among musical and opera attendees, while listening to jazz has increased significantly. Since tapes, records, and CDs are purchased by individuals according to their tastes, we must assume that this pattern reflects a shift in consumer preferences, not availability.

Arts Participation via Radio by Selected Arts Attendees

Arts attendees are more likely to listen to the arts on radio than is the general population. Between 1982 and 1992 among the general population, radio listening increased for opera, classical music, and jazz (1.6, 10.9, and 10.1 percentage points, respectively) and stayed about the same for musicals and plays (decreasing .8 and 1.0 percentage point, respectively).

Opera attendees both in 1982 and 1992 were most likely to listen to classical music on the radio (58.8 percent and 71.5 percent), and least likely to listen to plays (17.9 percent and 7.8 percent). The supply of plays is limited on the radio. Between 1982 and 1992 radio listening to classical music and jazz increased significantly among opera attendees (12.7 and 18.3 percentage points, respectively), while listening to opera, musicals, and plays decreased (3.8, 7.5, and 10.1 percentage points, respectively).

Musical theater patrons, in both 1982 and 1992, were least likely to be radio listeners of all five art forms. In this sense they were the closest to the general population of all the arts groups, though their radio listening rates were significantly higher than those of the general population. They were most likely to listen to classical music on the radio (38.1 percent and 58.2 percent) and least likely to listen to plays (7.3 percent and 5.3 percent). Between 1982 and 1992, listening to opera, classical music, and jazz on the radio increased (3.6, 20.1, and 21.5 percentage points, respectively), while the decrease in radio listening to musicals and plays was negligible.

In the 10-year period, listening to classical music and jazz on the radio increased significantly among all the arts groups; these are the preferred arts for radio listening. In general, listening to opera showed a negligible rise, while listening to plays and musicals on the radio was down for all the arts groups. The fact that this pattern holds for all the arts attendees suggests it is probably a result of radio programming.

TABLE B-3. Arts Participation via Radio by Selected Arts Attendees, 1982 and 1992 (%)

		U.S. Adult Population	Selected Arts Attendees: Opera	Musical Theater	Classical Music	Jazz	Plays	Ballet	Other Dance*	Art Museums
Types of Arts on Radio										
Opera	1982	7.1	46.1	15.5	24.0	16.6	19.7	23.7	—	17.1
	1992	8.7	42.3	19.1	28.9	18.7	20.6	26.1	18.6	18.7
Musicals	1982	4.3	23.2	8.6	14.9	7.8	11.9	13.9	—	12.0
	1992	3.5	15.7	8.4	10.4	7.8	9.1	12.1	9.8	7.9
Classical music	1982	19.9	58.8	38.1	55.7	41.3	44.6	52.0	—	44.0
	1992	30.8	71.5	58.2	73.4	58.7	58.8	69.9	59.7	58.7
Jazz	1982	18.1	35.4	27.8	33.4	58.1	33.4	35.6	—	32.5
	1992	28.2	53.7	49.3	54.8	75.7	51.7	56.5	53.8	51.1
Plays	1982	3.8	17.9	7.3	10.8	9.8	10.6	13.5	—	9.4
	1992	2.8	7.8	5.3	31.8	6.9	7.2	8.0	8.4	6.5

*"Other dance" was not a category in 1982.

Demographic Characteristics of Those Who Watch/Listen to Opera and Musicals via Media

Table B-4 shows some subtle differences among the types of media preferred for opera and musical theater. Those with higher education are more likely to listen to opera and musical theater on the radio and on recordings than watch it on TV/VCRs. The same is true for higher-income listeners of opera, but not of musicals/operettas.

TABLE B-4. Demographic Characteristics of Opera and Operetta/Musical Theater Media Participants, 1992 (%)

	U.S. Adult Population	Watch Opera on TV/VCR	Listen to Opera on Radio	Listen to Opera on Tapes/CDs	Watch/Listen to Opera on Any Medium	Watch Operetta/Musicals on TV/VCR	Listen to Operetta/Musicals on Ratio	Listen to Operetta/Musicals on Tapes/CDs	Watch/Listen to Operetta/Musicals on Any Medium
U.S. Adult Population		12.1	8.7	6.9	18.1	16.9	3.5	5.7	20.6
Of the percentage of the adult U.S. population that watched/listened to various arts (shown above), the breakdown according to demographic factors is shown below. For example, of the 12.1% of the population that watched opera on TV or VCR, 44.4% are male and 55.6% are female.									
Gender									
Male	47.9	44.4	46.6	45.3	45.3	43.1	46.3	44.8	44.1
Female	52.1	55.6	53.4	54.7	54.7	56.9	53.7	55.2	55.9
Race									
White	77.5	78.4	83.5	83.8	80.9	82.2	79.1	84.2	82.6
Black	11.2	10.2	7.6	5.9	9.2	9.2	7.6	5.8	8.5
Native American	0.5	0.7	0.3	0.2	0.5	0.8	0.4	0.3	0.7
Asian	2.6	2.9	2.5	4.3	2.7	2.5	4.3	4.2	2.6
Hispanic	8.3	7.8	6.1	5.8	6.8	5.3	8.6	5.6	5.5
Age									
18–24	13.0	7.0	5.4	8.1	7.3	8.2	8.5	11.5	9.5
25–34	22.8	15.2	14.4	15.9	16.1	18.4	14.2	18.3	18.4
35–44	21.4	20.0	19.8	21.1	19.9	22.1	20.4	24.8	21.9
45–54	14.9	19.9	19.8	20.4	19.0	17.1	18.7	20.0	17.4
55–64	11.4	16.1	18.8	17.4	16.5	14.8	15.9	12.9	14.3
65–74	9.9	12.6	14.8	12.5	13.2	12.1	14.8	9.1	11.9
75+	6.6	9.3	7.0	4.6	8.1	7.3	7.5	2.8	6.6
Education									
0–some high school	17.6	8.1	7.0	5.5	7.8	7.5	8.8	5.0	7.3
High school grad	37.3	24.7	22.7	20.2	25.8	28.7	22.0	17.6	27.7
Some college	21.0	27.0	23.1	25.6	25.7	25.7	22.2	23.8	24.8
College grad	14.0	17.9	19.9	22.6	18.8	20.0	25.0	24.9	20.5
Postgrad	9.7	22.3	27.3	26.1	22.0	18.1	22.0	28.8	19.7
Marital status									
Married	58.8	60.0	62.8	62.1	60.5	60.7	59.1	59.0	60.2
Widowed	7.2	8.8	7.4	5.1	8.4	8.1	7.5	2.9	7.4
Divorced	8.7	9.3	8.9	8.9	9.2	8.9	9.1	8.5	8.9
Separated	2.9	2.3	2.4	2.5	2.5	2.2	1.7	1.1	2.1
Never married	22.3	19.6	18.5	21.4	19.5	20.0	22.6	28.6	21.4
Place of residence									
Central city/SMSA	32.6	37.5	37.1	37.0	36.9	33.6	35.0	38.6	34.7
Suburbs/SMSA	45.0	46.6	47.6	49.1	47.1	46.8	49.6	47.6	46.6
Rural/non-SMSA	22.4	15.8	15.2	13.9	16.0	19.5	15.4	13.8	18.7

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TABLE B-4. Demographic Characteristics of Opera and Operetta/Musical Theater Media Participants, 1992 (%) (Continued)

	U.S. Adult Population	Watch Opera on TV/VCR	Listen to Opera on Radio	Listen to Opera on Tapes/ CDs	Watch/ Listen to Opera on Any Medium	Watch Operetta/ Musicals on TV/ VCR	Listen to Operetta/ Musicals on Ratio	Listen to Operetta/ Musicals on Tapes/ CDs	Watch/ Listen to Operetta/ Musicals on Any Medium
Income*									
$0–$14,999	25.2	18.4	15.8	12.9	17.7	17.7	19.2	13.6	17.5
$15,000–$24,999	19.3	16.8	15.1	12.9	17.2	17.9	17.0	14.2	17.7
$25,000–$49,999	36.6	37.9	39.1	40.1	37.2	39.1	38.0	35.0	38.0
$50,000–$74,999	11.9	14.5	15.3	17.3	15.2	14.8	12.9	20.6	15.4
$75,000+	7.0	12.4	14.7	16.9	12.7	10.5	13.0	16.6	11.4

Note: Not all percentages add up to 100.0% due to rounding.
*About 8.4% of those in the survey did not answer the income question; therefore caution should be used with these figures.

Appendix C

Additional Tables on Personal Arts Participation and Lessons/Classes

In the section of questions on personal or amateur participation, the 1982 and 1992 questionnaires differed markedly. (The 1982 questionnaire is reproduced in *Arts Participation in America 1982–1992*, Research Division Report #27, prepared by Jack Faucett Associates, compiled by John P. Robinson, National Endowment for the Arts, 1993; the 1992 questionnaire appears in Appendix A of this monograph.) The five questions that were asked in 1982 about creating types of visual arts and doing creative writing were repeated in 1992. In the performing arts the questions included only activities that had a public performance or rehearsal component.

TABLE C-1. Amateur Arts Participation by Attendance at Selected Arts Activities, 1982 (%)

		Selected Arts Attendees						
	U.S. Adult Population	Opera	Musical Theater	Classical Music	Jazz	Plays	Ballet	Art Museums
Create . . .								
pottery/ceramics/ jewelry/leather/ metal work	12.3	21.4	16.7	19.6	19.5	17.7	18.4	21.5
weaving/ crocheting/ quilting/ needlepoint/ sewing	31.9	47.3	42.0	46.0	37.6	39.9	52.9	42.5
photographs/ movies/ videotapes	10.5	14.8	18.4	20.0	19.8	19.0	20.9	22.7
painting/ drawing/ sculpture/ printmaking	9.9	17.9	14.8	19.2	22.3	17.5	21.7	21.7
creative writing (stories/poems/ plays)	6.5	13.8	12.5	17.4	22.3	17.6	23.6	15.9

Note: Amateur participation has no rehearsal, performance, or public display component.

TABLE C-2. Amateur-Professional Arts Participation by Attendance at Selected Arts Activities, 1982 (%)

		Selected Arts Attendees						
	U.S. Adult Population	Opera	Musical Theater	Classical Music	Jazz	Plays	Ballet	Art Museums
Performance/ rehearsal of . . .								
a musical instrument	3.9	6.1	5.5	8.5	8.5	6.5	7.0	5.8
jazz music	0.8	2.5	1.5	2.6	4.0	1.8	1.8	1.6
classical music	0.9	4.5	2.4	4.4	3.6	2.6	3.9	2.1
acting/singing/ dancing	4.6	11.8	8.6	11.9	10.8	10.3	12.3	8.3
opera	0.1	1.4	0.2	0.5	0.2	0.3	0.3	0.3
operetta/ musicals	0.9	3.9	2.5	3.6	2.1	2.8	2.7	1.8
a play	0.8	3.0	2.3	2.2	2.7	2.9	3.9	1.8
ballet	0.1	0.4	0.3	0.4	0.5	0.2	1.0	0.3
Tech work (lights/sets/ costumes/promotion) in . . .								
opera/musical/ play/ballet	2.8	6.8	8.4	10.5	8.4	10.8	10.0	6.9
jazz/classical music	1.0	4.0	2.2	4.3	5.6	2.7	4.8	2.1

Note: Amateur-professional participation includes a rehearsal, performance, or public display component.

TABLE C-3. Arts Lessons/Classes by Attendance at Selected Arts Activities, 1982 and 1992 (%)

	U.S. Adult Population	Opera	Musical Theater	Classical Music	Jazz	Plays	Ballet	Other Dance*	Art Museums
Classes/lessons ever taken in . . .									
					1982				
music (either voice training or an instrument)	47.1	65.5	67.0	72.6	71.2	69.8	71.2	*	70.2
acting or theater	9.2	20.2	20.8	21.5	22.4	22.1	26.3	*	20.5
ballet	7.2	17.6	16.2	17.3	19.2	17.8	41.5	*	16.4
visual arts (sculpture, painting, print making, photography, film making, etc.)	24.0	43.1	41.2	45.9	50.4	44.2	53.5	*	48.7
creative writing	18.0	37.1	35.1	38.1	42.9	40.7	45.0	*	39.4
art appreciation or art history	19.5	47.7	37.8	42.8	41.0	46.0	48.1	*	43.6
music appreciation	20.5	43.3	40.0	43.6	41.5	42.9	48.2	*	41.7
any type of art	58.4	81.6	81.3	85.5	85.1	84.8	88.3	*	86.9
					1992				
music (either voice training or an instrument)	39.6	65.3	60.8	66.3	61.1	60.6	70.3	65.4	60.8
acting or theater	7.4	19.5	15.4	18.5	18.1	18.8	19.8	17.1	16.3
ballet	7.0	13.3	14.5	13.9	12.1	13.6	23.8	15.9	12.9
other dance (tap, modern, folk, etc.)	15.8	28.6	30.6	33.1	30.0	29.7	38.3	39.4	27.6
visual arts (sculpture, painting, print making, photography, film making, etc.)	17.6	30.3	32.5	34.8	35.9	32.9	35.5	38.7	35.1
creative writing	15.6	33.4	30.8	31.7	34.8	31.8	35.8	30.5	32.8
art appreciation or art history	22.9	49.6	38.7	41.8	40.9	42.6	44.2	41.3	42.2
music appreciation	18.1	37.6	33.4	42.4	40.4	37.5	39.8	34.2	34.7
any type of art	57.4	86.6	82.2	85.2	84.0	84.2	88.9	86.5	84.0

*"Other dance" was not included in 1982 survey.

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Appendix D

Methodology and Measuring Sampling Error

The following is excerpted (with minor changes to make it more applicable to opera and musical theater) from Appendices F and G of *Arts Participation in America 1982–1992*, prepared by Jack Faucett Associates, compiled by John P. Robinson, Research Division Report #27, National Endowment for the Arts, Washington, DC, October 1993.

Survey Methodology

Respondents in the survey were part of a larger continuously rotating panel of respondents who were interviewed every six months over a three-year period. These individuals lived in households selected by the U.S. Census Bureau to be randomly representative of the total U.S. adult population 18 years of age and older. Census Bureau population counts were used to draw the sample in such a way that all individuals living in households in the United States had a known and equal chance of selection. The sample frame was the same as that used in the 1982 survey.

All individuals aged 18 and over in these households were eligible to be included in the survey. Less than 20 percent of all eligible individuals in these selected households could not be interviewed. The final data were weighted slightly to ensure that the final sample was completely representative of the 1992 U.S. population in terms of age, race, and gender.

About three-quarters of these interviews were conducted by telephone, the remainder face-to-face in the respondent's home. Respondents who were not at home at the time of the interviewer's visit were interviewed by telephone. No effective differences have been generally found between these in-home interviews and telephone interviews. The interview took about eight minutes for the first six months of 1992 (i.e., January through June) and about twice that long in the second six months.

Each month's interview began with the survey's "core" questions, which referred to general arts participation during the previous 12 months. A second set of items about mass media usage then completed the interview. During the

second six months, sets of questions were added about personal arts participation, leisure activities, lessons/classes in the arts, and items about arts attitudes.

The completed questionnaires were returned to the Census Bureau in Suitland, MD, where they were edited for final keying onto a computer tape. These coded survey answers were then merged with the coded data on each respondent's background (e.g., age, education, race) obtained in the panel part of the Census survey. These background data were then weighted to reflect U.S. population characteristics and projected to the total U.S. adult population.

Measuring Sampling Error

Sample

Since survey estimates are based on a sample, they may differ somewhat from the figures that would have been obtained if a complete census had been taken using the same schedules, instructions, and enumerators. As in any survey work, the results are also subject to errors of response and of reporting, as well as being subject to sampling variability.

The estimates of standard error produced from the sample data are primarily a measure of sampling variability (that is, of the variations that occur by chance because a sample rather than the whole of the population is surveyed). The estimates of standard error also partially measure the effect of response and enumeration errors, but they do not measure, as such, any systematic biases in the data.

Each estimate made from the survey process has its own variance and resulting standard error. It is, however, impractical to compute an estimate of the variance for every sample estimate. Therefore, variances are estimated for a small subset of the sample estimates. These variances are then generalized to be applicable to all estimates from each of the various aggregate estimates (e.g., percentage attending opera performances, percentage watching musical theater performances on television, percentage taking music lessons).

The total error of an estimate involves a component, in addition to the variability due to sampling, which is called non-sampling error. This component is called the bias of the estimate. The bias is the difference between the average of all possible samples (this average is conceptual since only one sample is used) and the attempted value to be estimated.

This is a result of:

a. The types of estimates being produced (e.g., ratio estimate). These are known to be biased but are preferable to certain other unbiased estimates

because of the amount of reduction they bring to the variance of the estimates.

b. Systematic errors in response. These can result from recall problems, interviewer effect, questionnaire wording, etc.

c. Processing errors. These can result from duplication or omission of units in the sampling frame, methods of adjusting for non-responses, coding, classification, and editing errors, etc.

The amount of bias cannot be directly observed and estimated. It is known to exist, though, and during the survey process, efforts are made through design and control operations to limit its effect.

Variance and Sample Errors for the SPPA

With respect to the sampling errors for the SPPA portion of the sample, Table D-1 shows first the theoretical sampling error for this size sample and then the actual observed variation for a variety of SPPA questions. As shown in this table, 3.3 percent of the SPPA '92 respondents said they attended a live opera performance at least once during 1992, and 17.4 percent said they attended a live musical theater performance. Using the theoretical mathematical formula to compute sampling errors, one standard error for this sample size (12,736) is

(opera) $$\sqrt{\frac{0.033 * .967}{12{,}736}} = .0016 \text{ or } 0.16\%$$

(musical theater) $$\sqrt{\frac{0.174 * .826}{12{,}736}} = 00.33 \text{ or } 0.33\%$$

The population bounds for these questions for 95 percent confidence is obtained by roughly doubling this interval of 0.16 percent for opera, or about 0.32 percent. This means that the 95 percent confidence level falls 0.32 percent above and below the average estimate. For musical theater the interval is 0.33 percent, and the 95 percent confidence level falls approximately 0.66 percent above and below the average estimate.

But that is the theoretical proportion for a completely random sample, and SPPA respondents were chosen by clustered random sample. As noted above, that means that clusters or segments of households (about four) in a neighbor-

hood were chosen. Since people in neighborhoods may tend to share certain characteristics (such as going to jazz or classical music performances), that raises the possibility that the effective after-sample size is lower because of this clustering due to the homogeneity of people who live in the same area.

Further clustering was introduced in the SPPA by interviewing more than one member in a household, since persons who live together also share and determine each other's activities to a greater extent than do people who share space in the same neighborhood. Methods for measuring the effect of this clustering (described as the design factor) are: (1) to treat the total sample as a series of random samples of half size of the total sample; and (2) to observe how much larger the sampling variance for this half-sample is than the theoretical figure described here. In other words, the total sample of 12,736 would be randomly divided into half-samples of about 6,360 respondents each, and the variations in estimates for these half-samples would be compared to the variation expected theoretically.

This was done [more discussion exists in Robinson's Appendix G], and the observed standard error is given in the table below. . . . The design factor for the questions shown in the table have ratios that vary around 2.00; the overall average design factor is 2.18, which is more than double the estimates from simple random sampling. This design factor needs to be applied to the estimated errors from simple random sampling.

Table D-1. Sampling Error Calculations: 1992 SPPA Data

Benchmark Activities (n=12,736)	Rate:	Theoretical Sampling Error (n=12,736)	Observed SE (n=6,368)	Design Factor[1]	(t)[2]
Jazz	.106	.0027	.0053	1.96	(1.4)
Classical	.125	.0029	.0073	2.52	(1.6)
Opera	.033	.0016	.0032	2.00	(0.6)
Musicals	.174	.0033	.0090	2.73	(2.2)
Plays	.135	.0030	.0073	2.43	(1.7)
Ballet	.047	.0019	.0043	2.26	(0.9)
Art museums	.267	.0039	.0112	2.77	(2.4)
Other Arts Activities					
Read books	.609	.0043	.0090	2.09	(na)
Read literature	.542	.0044	.0091	2.07	(2.4)
Historic sites	.407	.0043	.0111	2.58	(4.1)
Arts/crafts fairs	.345	.0042	.0104	2.48	(4.4)
TV Jazz	.209	.0036	.0057	1.58	(1.9)
Other Activities		(n=5940)	(n=2970)		
Movies	.582	.0065	.0108	1.66	(2.8)
Sports events	.357	.0062	.0083	1.34	(2.9)
Like classical	.342	.0063	.0125	1.99	(2.4)
			Average	2.18	

[1]Design Factor = (Design Effect) * 1/2

[2]Difference necessary for the 1982–1992 t-value to be statistically significant at the .05 level equals

$$1.96 * \sqrt{(OSE82 * 2) + (OSE92 * 2)}$$

where OSE is the observed standard error.

Notes

1. A list of the other 14 secondary analyses appears at the end of this monograph.
2. The 1992 survey questionnaire appears in Appendix A.
3. The 1982 survey had seven selected arts; it did not include "other dance."
4. Throughout this monograph percentages are shown with one decimal place to minimize the frustration with percentages that do not add up to 100. This may imply more accuracy in the numbers shown than is warranted. Many of the categories in the questionnaire were activities in which only 1 or 2 percent of the population participated. Furthermore, some questions were asked of only half the sample, such as those related to leisure activities, arts classes/lessons, and personal arts participation. Therefore, in a number of cases, when looking at a portion of a category, the numbers get so small as to have increasingly questionable reliability. Even when the percentages are relatively large, it is wise always to remember that there is possible sampling error and to use any figure as an approximation. See Appendix D on methodology and sampling error.
5. For every $100.00 spent on goods and services in 1982, $145.40 would be needed to buy the same amount in 1992. To be equivalent, an income of $50,000 in 1982 would be $72,700 in 1992. An income of $25,000 in 1982 would equal $36,350 in 1992.
6. The 1992 questionnaire first asked whether one personally participated (e.g., "During the last 12 months, did you sing any music from an opera?"). This would include everyone from those who sang for pleasure to those who sang professionally. The followup question to "yes" then asked, "Did you sing in a public performance or rehearse for a public performance?" This would include both paid and unpaid performances, professional or nonprofessional. The amateur-professional category is a subcategory of amateur arts participation.
7. Some data on personal arts participation were collected in 1982. However, comparisons between 1982 and 1992 amateur arts participation are not informative, as the 1982 questionnaire had 5 choices for amateur participation, while the 1992 survey had 14 choices, only 5 of which were comparable. The 1982 questionnaire had 10 amateur-professional activities, while the 1992 survey had 14 choices. Only 6 activities are comparable. See Appendix C for 1982 data.
8. Percentages and rank order would vary in any survey depending on the number and types of leisure activities delineated in the survey questionnaire. For instance, the SPPA survey failed to ask about media watching/listening of nonartistic programs. Surely, television watching of programs such as sitcoms, sports, news, and movies would rank very high. Regardless of the data limitations, the arts, when compared with other activities, rank as an extremely important part of the American culture.
9. The desire to attend more selected arts is a partial measure of the desire to be more involved in the arts. Individuals may desire to buy more art CDs or take piano

lessons. Neither of these dimensions was included in the SPPA surveys. Thus, the SPPA results underestimate the desire to be involved in the arts.

10. Percentage calculated by subtracting "none of the above" (28.6%) from 100%.
11. Information received from OPERA America, 777 14th Street NW, Washington, DC 20005. We wish to express our appreciation to Marc Scorco, Chief Executive Officer, OPERA America.
12. There are two ways to calculate total attendance from the SPPA data. The simpler way is to find the average number of attendances per attendee (for opera = 1.694) and multiply by the number of those who said they attended (6.087 million). The total is 10.311 million. For opera, this method creates the same figure as adding up the weighted responses of number of performances attended (10.311 million).
13. The League of American Theatres and Producers, Inc., *Broadway Theatre and the Performing Arts: Their Importance in American Life*, 226 West 47th Street, NY, NY 10036, March 28, 1992. We wish to express our appreciation to George Wachtel, Director of Research at the League.
14. Ibid.
15. Ibid. League estimates based on *Variety* data.
16. Ibid. Theatre Communications Group, based on a survey of 184 out of 334 member theaters.
17. Ibid. National Alliance of Musical Theatres estimate based on member theater activity.
18. Ibid. American Dinner Theatre Institute and National Dinner Theatre Association.
19. Sixty-seven percent of the total attendance minus 5 million in attendance at Regional Musical Theatres, which we are assuming produce musicals exclusively, is 31,265,682. Adding back 5 million in attendance at Regional Musical Theatres, we get 36,265,682.
20. There are two ways to calculate total attendance from the SPPA data. The simpler way is to find the average number of attendances per attendee (for musicals = 2.276) and multiply by the number of those who said they attended (32.337 million). The total is 73.60 million. This method creates a higher figure than adding up the weighted data from the number of performances reported per respondent and checking for anomalies, such as those two respondents who said they attended 220 times and 602 times last year. A more appropriate figure calculated this way is 65.250 million attendance.
21. League of American Theatres and Producers, Inc., *Profile of the Broadway Audience*, 1992.

About the Authors

Joni Maya Cherbo, Ph.D., is a sociologist who specializes in the arts. She has taught at a number of universities and has written extensively on various topics pertaining to the arts. Her publications include (coauthor) *Arts Education Beyond the Classroom* (American Council for the Arts, 1988) and "A Department of Cultural Resources: A Perspective on the Arts" (*Journal of Arts Management and Law*, Spring 1992). Dr. Cherbo has been a consultant for and has served on the boards of arts institutions in New York City. Her abiding interest is advancing the state of culture in the United States.

Monnie Peters is a management consultant and researcher for the nonprofit sector, specializing in arts and culture. Her areas of expertise include long-range planning and feasibility studies, financial consulting, and research and data collection projects. She has organized and chaired conferences and managed research projects for such organizations as the National Endowment for the Arts, the American Council for the Arts, and the American Association of Museums. Her publications include *Arts Organizations and the 1987 Census of Service Industries*, a report for the Research Division of the NEA.

Other Reports on the 1992 SPPA

The following publications report on various aspects of the 1992 Survey of Public Participation in the Arts. Information regarding availability may be obtained by writing to the National Endowment for the Arts, Research Division, 1100 Pennsylvania Avenue, N.W., Washington, DC, 20506.

Age Factors in Arts Participation, Richard A. Peterson and Darren E. Sherkat

American Participation in Dance, Jack Lemon/Jack Faucett Associates

American Participation in Theater, Chris Shrum/AMS Planning and Research

Americans' Personal Participation in the Arts, Monnie Peters and Joni Maya Cherbo

Arts Participation and Race/Ethnicity, Jeffrey Love and Bramble C. Klipple

Arts Participation by the Baby Boomers, Judith Huggins Balfe and Rolf Meyersohn

Cross-Over Patterns in Arts Participation, Richard J. Orend and Carol Keegan

Effects of Education and Arts Education on Americans' Participation in the Arts, Louis Bergonzi and Julia Smith

Hold the Funeral March: The State of Classical Music Appreciation in the U.S., Nicholas Zill

Jazz in America: Who's Listening?, Scott DeVeaux

Patterns of Multiple Arts Participation, Jeffrey Love

Reading in the 1990s: Turning a Page or Closing the Books?, Nicholas Zill

Socialization in the Arts—1992, Richard J. Orend and Carol Keegan

Tuning in and Turning On: Public Participation in the Arts via Media in the United States, Charles M. Gray

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